

# **ROLE PLAYED BY SWAZI LITERATURE IN PRESERVING AND PROMOTING THE CULTURE OF SWAZI PEOPLE**

**BY**

**JABULANI SABELO JARRETH PATO**

**Thesis presented in fulfilment of the requirements for the degree of Master of Philosophy in  
the Faculty of Arts and Social Sciences at Stellenbosch University**



**STUDY LEADER: DOCTOR Z. KONDOWE**

**MARCH 2018**

## **DECLARATION**

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Date: March 2018

## **ABSTRACT**

The prime concern of this study is to give evidence that Swazi literature has been used to promote and preserve the culture of the Swazi people. With the changing times, Swazi culture losing its sting, Swazi literature plays a pivotal role in conserving the Swazi being, and in teaching the generations to come the ways of their forefathers.

The study focuses on both the role played by Swazi modern and Swazi oral literature. Modern literature comes in the form of prose (novels and short stories), drama and poetry. Likewise, the oral literature which has been passed from one generation to the next by the word of mouth has been brought back to life. It has been inscribed, and in this study it is explored. Amongst those used are the oral narratives, oral poetry (lullabies, praise poetry, children's rhymes to name a few) traditional songs (ceremonial songs, dance songs and works songs).

Finally, the study recommends that literature with Swazi cultural experiences be translated to English since it (English) is another official language and more to it Swaziland has a number of immigrants. Again, people are encouraged to write materials that depict and explore the ways of living of the Swazi society. Another important thing recommended in the preservation and promotion of the culture of the Swazi people is making the native language (SiSwati) a must-learn subject and a passing subject too.

## OPSOMMING

Die primêre aard van die studie hou verband met die ondersoek van evidensie dat Swazi letterkunde gebruik is om die kultuur van die Swazi gemeenskap te bevorder en te behou. Met veranderende tye waar Swazi-kultuur verskraal in bepaalde opsigte, speel die Swazi letterkunde 'n belangrike rol in die bewaring van die Swazi wese, en in die voorligting van nuwe generasies oor die lewenswyse van hulle voorvaders.

Die studie fokus op die rol wat sowel moderne as orale Swazi letterkunde speel, eersgenoemde in die vorm van prosa (novelle en kortverhaal), drama en poësie. Soorgelyk, is die orale letterkunde wat mondelings oorgelewer is van een geslag tot die volgende, teruggebring, en word dit in hierdie studie ondersoek. Van dié gebruike sluit onder andere in wiegelieliedjies, prysgedigte en kinderrympies, tradisionele liederes (seremoniële liederes, dans liederes en werksliederes).

Ten slotte beveel die studie aan dat letterkunde met Swazi kulturele ervarings in Engels vertaal word aangesien Engels die ander amptelike taal van Swaziland is, en aangesien Swaziland ook immigrante het. Mense word aangemoedig om materiaal te skryf wat die leefwyse van die Swazi gemeenskap uitbeeld en ondersoek. Voorts word aanbeveel ten opsigte van die bewaring en bevordering van die Swazi gemeenskap se kultuur, dat die Swazi taal 'n verpligte vak (asook 'n verpligte slaagvak) moet wees in Swaziland.

## ACKNOWLEDGEMENTS

I would like to thank my Heavenly Father for giving me courage, strength, patience in the completion of this study and also giving me people who helped me. To my supervisor, Dr. Z. Kondowe, thank you for guiding and shaping my thesis to what it is now. You sacrificed your time and gave me motherly support. Not even at one point you complained about my work. Instead, you made me believe in my capabilities. You gently pushed and I'm very grateful for that.

To my family, you have been so supportive to me in all aspects, emotionally, spiritually, financially and otherwise. Without you, I would not have been able to see the end of this work. I stayed awake and most of the time you would stay with me. Your presence in the thick of the nights meant a lot to me. Thank you, Kholiwe, the mother of my two girls. Usiphile and Zabathembu, thank you for understanding that sometimes I failed to spend time with you. You never complained. I truly appreciate that. My parents, thank you for urging me to push despite the challenges I encountered.

Lastly, I would like to thank all my friends and colleagues at work for making me believe in my capabilities. Mrs. Joyce. Makhaya, my former colleague, my mother, thank you for being there. When I shouted seeking clarity in some cultural practices you never complained but you nurtured me. I won't forget the guidance you gave. My colleague and friend, Mr. Noah Khumalo, thank you for the translation of some of the siSwati words that gave me trouble. Your input is well-appreciated. My homeboy, friend and colleague, Mr. Bilito Mondlane, thank you Khambane. The encouragement you gave is truly appreciated. Rachel Antones, you have been there for me too. You helped me when I was at crossroads.

God will shower all of you with heavenly blessings.

## **DEDICATION**

To my wife, Kholiwe LaMbhamali, and my two daughters, Usiphile Tibuyile and Zabathembu Amuhle; this is yours. Thank you for the support through all the ‘cold’ months of emotional absence.

## TABLE OF CONTENTS

DECLARATION .....	ii
ABSTRACT.....	iii
OPSOMMING .....	iv
ACKNOWLEDGEMENTS.....	v
DEDICATION .....	vi

### CHAPTER ONE: INTRODUCTION

1.1 Introduction .....	1
1.2 Aims and objectives of the study.....	2
1.3 Research problem .....	2
1.4 Background of the study.....	3
1.5 Research questions .....	4
1.6 Significance of the study .....	4
1.7 Limitations of the study.....	5
1.8 Delimitations of the study .....	5
1.9 Data collection techniques.....	6
1.10 Chapter Outline .....	6
1.11 Conclusions .....	6

### CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction .....	8
2.2 What is literature?.....	8
2.3 Types of literature.....	8
2.4 Importance of literature in school curriculum and in life general .....	10
2.5 What is culture?.....	14
2.6 Misconceptions of culture .....	19
2.7 Importance of culture .....	21
2.8 What is heritage? .....	22
2.9 Language as part of culture and heritage and its importance .....	26

2.10 Hindrances and factors against the preservation and promotion of culture .....	31
2.11 Conclusion.....	35

### CHAPTER THREE: MODERN LITERATURE

3.1 Introduction .....	37
3.2 Swazi culture in Swazi modern literature.....	36
3.3 Use of poetry to preserve and promote Swazi culture.....	92
3.3 Conclusion.....	123

### CHAPTER FOUR: ORAL LITERATURE

4.1 Introduction .....	124
4.2 Swazi culture in oral literature .....	124
4.3 Conclusion.....	161

### CHAPTER FIVE: CONCLUSION AND RECOMMENDATIONS

5.1 Introduction .....	162
5.2 Findings from Literature Review .....	162
5.3 Findings from Modern Literature.....	163
5.4 Findings from Oral literature.....	163
5.5 Conclusion.....	164
5.6 Recommendations .....	164

REFERENCES .....	166
------------------	-----



# CHAPTER 1

## INTRODUCTION

### 1.1 Introduction

African people and their culture are one. African people and their culture are inseparable. Culture defines African people. African people are defined by their culture. The African countries inherited their culture from their fore-fathers. Culture is what the people found and it has been passed from one generation to the other. With the changing times a lot has happened. With the coming of religion(s) and education amongst other factors, a lot of changes have impacted the on the culture of African people. Losing one's culture is merely losing one's identity. Oatey (2012:2) says that culture is a fuzzy set of basic assumptions and values, orientatins to life, beliefs, policies, procedures and behovioural conventions that are shared by a group of people..." These are the elements that one identifies oneself with that tend t obe lost and forgotten.

Narrowing it down to one smallest country in the Southern Hemisphere, Swaziland is known worldwide to be one of the countries that has strong and firm roots on culture. Swazi people pride in their culture. Like most, if not all African countries, Swaziland is slowly and gradually losing her culture. With every generation that comes and passes, there is an element or elements of culture that are lost. Elders who believed in African / Swazi culture decry the loss of culture, the loss of identity and of course the loss of the sense of belonging.

Elders have tried to pass the culture of Swazi people from one generation to the next, but it is not a hidden fact that time changes quite a lot in the way things are happening in the tiny Kingdom of Swaziland. It is, therefore, an undeniable fact that time has affected and imparted a lot in the culture of the people of Swaziland. Before Swazi people got educated, a word of mouth was used to preserve and promote culture. This was helping natural as people lived the culture. It worked. Probably, there were minimal forces working against the sharing and education of culture within the succeeding generation(s). Culture was easily preserved and promoted.

Education is one of the changes that has imparted on culture. Education has positively and negatively imparted on culture. Negatively, education has made people forget and discard their identity. Forgetting their identity, as stated earlier, is forgetting the person that one is, and forgetting the person one is means losing one's way of living, the culture of the individual. Again,

the very education open the people's eyes and they see the need of using it (education) in preserving and promoting culture. Education has literature component in it. Education has been there before, but nowadays, it has been rightfully used to preserve and promote culture. Literature has been correctly used to preserve and promote also the culture of the Swazi people.

What is literature? How has literature been used to preserve and promote culture of the Swazi people? How has the literature changed over the years? Swaziland has lost some of her culture, but, of late there are means in place to remedy that. Education through Literature has been the main tool put into usage to achieve the preservation and promotion of culture. The question is, how is Swazi Literature been used in the preservation and promotion of culture of the Swazi people?

The study, therefore, seeks to explore the role played by Swazi literature in preserving and promoting the culture of the Swazi people. It is important to know the role that literature plays so that the Swazi citizens know what to do to preserve culture for the next generations to find, and to promote it for other nations to marvel the Swazi way of life. The culture should also be promoted to the Swazi people who have forsaken it and to those who know less or nothing about it.

## **1.2 Aims and objectives of the study**

The objectives of the study are to discuss other Swazi writings used in the preservation and promotion of Swazi culture. The study will further explore the role of Swazi literature in preserving and promoting culture of the Swazi people. In addition to that, the research will discuss the genres that have been used to preserve and promote the culture of the Swazi people. Finally, the study will also discuss the types of oral literature that have been used to preserve and promote the culture of the Swazi people.

## **1.3 Research Problem**

Swazi writers and citizens of the country noted that Swaziland was losing her culture. The people took upon themselves to make amends. Amongst many things they did to preserve culture was to write literature (fiction and non-fiction). Through Swazi literature, the writers are educating the Swazi nation about the people that they are and how they (Swazis) should live. The writing of fiction and non-fiction preserves and promotes the culture of the Swazi people. The writers use the different genres of literature to achieve that. They observed that it was necessary that they preserve

and promote their culture. With the influx of other religions in the country, some aspects of the Swazi culture shall be lost. More to that, with a number of people getting educated, the sense of belonging shall be lost and people shall start coping the ways of the Western people and of the other Africans residing in the country. With the latter mentioned, the migration of other countries' citizens to Swaziland will make the new generation living the diluted lives as they will copy the ways of living of the different citizens. The fact that SiSwati Language hasn't been made compulsory in schools in Swaziland is also a factor working against the preservation and promotion of the culture of the Swazi people. Attaining education is also a challenge to Swazi people preserving and promoting their culture.

#### **1.4 Background of the study**

The researcher's intention is to explore the role of Swazi literature in preserving and promoting the culture of Swazi people. One may agree that Swazi literature has been put into great usage to preserve culture and it has been lately used to educate Swazis especially the younger generation in the cultural aspects that they do not know and they are missing in their lives. More to that, other people from the globe are also taught the culture of Swazi people through the different kinds of writing.

Swazi people haven't appreciated the role of Swazi literature and other aspects of literature that have been great custodians of culture of the people of Swaziland. Before, Zulu literature has been used in the school system in Swaziland and that exposed learners to the culture of other people. True, Swazi and Zulu are Nguni, but their ways of living are different. This is by no means to say that Swazi culture is better than Zulu culture, but it was wrong to infuse a culture of other people to the natives of Swaziland. Generally, it is not wrong to know the culture of another set of people but it is important to know the person that you are and what you have as a person and as a nation. This is how the writing of Swazi literature came about in Swaziland.

By looking at the aspects of culture, tradition and customs of the people of Swaziland in the literary works, the researcher shall be appreciating the role that is played by the writers of the Swazi literature in educating, preserving and promoting the culture of Swazi people. Material of the different times (era) shall be used to depict the means that have been taken to create awareness on what Swazi people are and how they live.

Culture is life and literature is life too. One must combine the two because they involve the society which is the reflection of how people live. Both are happening in the society we live in. The primary aim of this study is to reveal that ‘marrying’ culture and literature is vital in preserving and promoting culture. It is to show that Swazi literature is a right tool and could still be used effectively in preserving and promoting culture of the Swazi people.

The researcher acknowledges that Swazi literature material is limited and is not enough compared to the richness and broadness of the Swazi culture. It is an undeniable fact that cultural activities are steadily vanishing into thin air, however, through this study, culture should be promoted, and misconception in culture should be corrected and buried. Writers (Swazis and non-Swazis) will be encouraged to continue using the ‘writing’ tool in preserving and promoting the culture of the Swazi people.

### **1.5 Research Questions**

- a) How is Swazi literature used in preserving and promoting Swazi culture?
- b) What material is used in preserving and promoting culture of Swazi people?
- c) How effective are the materials used in preserving and promoting the culture of Swazi people?
- d) What other things used in preserving and promoting the Swazi culture?
- e) How are they (other things) used, and is it effective?
- f) What must be done to continue preserving and promoting the culture of Swazi people?

### **1.6 Significance of the Study**

The researcher hopes the study will make people appreciate the Swazi literature that has been used in preserving and promoting the culture of Swazi people. He hopes that the people should not only appreciate the literature but also the exploration of the culture, traditions and customs of the Swazi people. The researcher also hopes that people and writers alike will take it upon themselves to continue using Swazi literature in depicting Swazi culture.

The culture of a people is very important. In fact, it is culture that shows the values, beliefs and aspirations of the Swazi people. Swazi people connect to culture. Valera (2016:2) says to know oneself one must know his / her past. She goes on to mention that knowing the past would make the present generation proud of their race. For the future generation to be able to appreciate who

they are it is necessary for them to know their origin. Valera (2016:2) says, “There should be a way for them to know their past and to continue doing and observing the good practices of their great – great grandparents.

The researcher anticipates that the study will convince people to start learning about Swazi culture and start reclaiming their roots that the fore-fathers stuck to. He also expects that they shall seek information on the culture of Swazi people and definitely appreciate it. He hopes the people of the Swazi culture would revive observing customary and traditional practices as they are no longer practiced. If the culture is not preserved it should be difficult to preserve it so it should be made clear that culture should be the daily life of the Swazi people. The study is not only meant for Swazis to know the people that they are and their way of life but also other people from other nations to know and appreciate the people of Swaziland and how the Swazis live erasing all the misconceptions of the Swazi culture. The study will motivate people to know the importance of Swazi literature in preserving and promoting the culture of Swazi people.

For the Swazi society to know their identity, they should know their roots. For the Swazi people to write their culture, they should know their culture. One cannot s/he is Swazi if s/he is ignorant of the Swazi culture. This study is aiming at making people cultured of the culture of the Swazi people which includes clothing, artworks, and values, amongst other aspects and are shared by people overtime and transmitted by various means through generation. In this case, literature is aimed at transmitting the cultural habits.

### **1.7 Limitations of the Study**

Getting the literature textbooks written in SiSwati has not been easy. More to that, one textbook on idioms and proverbs had no information its publication. The found siSwati literature textbooks were brought to good use.

### **1.8 Scope and delimitations of the Study**

The study will focus on selected SiSwati literature textbooks. Novels, short stories, drama, and poems shall be put to use. The researcher will also use literature textbooks that contain the oral literature. The researcher would have liked to use more examples from the oral literature part, unfortunately, there is lack of written material proved a setback.

## **1.9 Data collection technique**

### **Secondary Data**

Through this approach, the researcher will collect data from library books, journals, articles, and from the internet. Books used in schools shall also be used. This is where the researcher will find the proof that indeed culture is preserved and promoted by both the Swazi oral and modern literature. The researcher will pick and analyse the elements of culture, tradition, rituals and other practices found in the selected textbooks.

### **1.10 Chapter Outline**

The study shall be organized into five chapters which are arranged as follows:

- Chapter 1: Will be the introduction which comprises the aims and objectives, problem statement, significance of the study, limitations, scope and delimitations and the data collection technique.
- Chapter 2: Will be the literature review. The chapter entails the definition of literature, types of literature and the importance of literature in school curriculum and in life general. In the very chapter there will be the definition of culture and its importance, cultural misconceptions, heritage, language as part of culture and heritage and its importance and the hindrances and factors against the preservation and promotion of culture.
- Chapter 3: Will be an analysis of the Swazi culture in Swazi Modern Literature.
- Chapter 4: Will be an analysis of the Swazi culture in Swazi Oral Literature.
- Chapter 5: Will be the conclusions and the findings and the recommendations.

### **1.11 Conclusion**

The researcher seeks to introduce the problem which is to prove the role played by Swazi literature in the preservation and promotion of the culture of the Swazi people. The researcher also stated that both the Swazi modern Literature and Swazi Oral Literature will be used in carrying out the study. The study will expose the literature that has been used to preserve and promote the culture

of the Swazi people. Limitations and organization of the study were mentioned, and the next chapter will be on the literature related to the study.

## **CHAPTER 2**

### **LITERATURE REVIEW**

#### **2.1 Introduction**

In this chapter, the researcher will discuss the theoretical aspects of certain aspects of the study. For starters, literature will be defined and thereafter given the two types of literature that the researcher will focus on in the analysis of culture. Focus will then be on the importance of literature in school curriculum and in life general. Definition of culture and the misconceptions of culture shall be discussed. The researcher shall then discuss the importance of culture. In closure of the chapter, the researcher will define heritage, language as part of culture and heritage and its importance. The will then look at the hindrances and factors against the preservation and promotion of culture. The researcher will then conclude the chapter.

#### **2.2 What is Literature?**

According to Lodge (2006:2), “Literature is the operation of writing that implies as its dialectical correlative and the conjoint of the author and the reader which brings upon the scene that concrete and imaginary object which is the work of the mind.” Literature can also be defined as a way of expressing or dealing with one’s thoughts, feelings, situations, and observations through continuous writing and through verse.

In addition to that, Vilakati and Sibanda (1997:2) mention that literature is for the three interrelated and overlapping reasons which are (a) pleasure, (b) information – gives information of a kind not available in encyclopedia or dictionary i.e. surnames and (c) cultural heritage – learn a lot about a nation’s background and roots of one’s culture. They state that literature can even be considered as a mirror to one’s life since it reflects on what society is all about. They further state that African literature displays the history of African people, identity of the African people and the culture of that particular nation.

#### **2.3 Types of Literature**

Vilakati and Sibanda (1997:2) divide literature into two. They state that there is modern literature and oral literature. Modern literature is divided into three genres. The genres are poetry, prose and drama. Prose, as mentioned, is one of the types of modern literature. It is divided in to two, novel



and short story. According to Abrams (2009:226), “a novel is a long narrative written in prose.” A novel allows a greater variety of characters, greater complication of plot (plots), ampler development of milieu and more sustained exploration of character and motives than do the shorter, more concentrated modes. On the other hand Abrams (2009:331) defines a short story as a brief work of prose fiction with few characters and compact plot presented from one of many available points of view and what may be written in the mode of fantasy, realism or naturalism. Again a short story may be simply defined as a story that is not long.

Curtis (2006:554) defines poetry as a form of writing which aims not to simplify as a scientific equation might be said to do but rather to create a form of words which allows for and even encourages multiple meaning from multiple readings. He further states that poetry is a kind of literature which is produced where ordinary language is artificially used to sound more like music which contains the poet’s usual feelings, passions, and emotions (all put into language that is used very economically).

Abram (2009:84) also notes that drama is the form of composition designed for performance in the theater in which actors take the role of characters, perform the indicated action and utter the written dialogue. Ebewo (1997:20) concurs with Abrams (2009:84) that, “Drama is a story of conflict between characters which is presented in a dialogue form, performed by actors on a stage before a group of people (audience).” Drama can also be said to be more of a social activity where the author writes for or on behalf of the society.

On the contrary, Oral literature is defined as the form of writing that has been passed from one generation to the next by the word of mouth (Vilakati and Sibanda, 1997:31). They also explain that this kind of literature solely focuses on history and wisdom of the word of mouth that has been recorded. Vilakati and Sibanda (1997:31) further allude that oral literature has been recorded to preserve it for the generations to come, and to teach them (generations) how life was lived traditionally in the past.

Moreover, Finnegan (1998:2) says, “... oral literature is an unfamiliar one to most people brought up in cultures which, like those of contemporary Europe, lay stress on the idea of literacy written tradition.” She states that this kind of literature seems to convey on the other hand the idea of mystery. The other hand, she clarifies that, is the crude and artistically undeveloped formulations.

Kamera (2001:2) refers oral literature to fictional texts which are composed, kept alive and passed, on from generation to generation, by word of mouth. He states that the term oral literature is used to cover all traditional verbal utterances which are either spoken, sung, chanted or recited. This is because they are traditionally composed, transmitted and preserved orally. Vilakati and Sibanda (1997:31) and Kamera (2001:2) agree with each other that oral literature comprises of traditional poems, oral narratives (fables, tales and legend), dance, work and ceremonial songs, dramas and myths, riddles, proverbs and idioms, lullabies and children's games, praise names and praise poems.

One needs to mind that literature may also come in twofold being Fiction and Non-Fiction. A lamely definition of fiction is that it is any form of narrative which deals, in part or in whole, with events that are not factual, but rather, imaginary and invented by its author(s).

Non-fiction, in contrast, is any narrative, account, or other communicative work whose assertions and descriptions are understood to be factual. Writers may choose to write either of the two.

## **2.4 Importance of Literature in School Curriculum and in Life General**

Literature expands and extends ones vocabulary that would in-turn improves learners' performance in Literature and other subjects. One must note that literature is important in learners' education and life as a whole since it is a source of mature, expressive language for learners who are learning language. Literature also develops a sense of story structure through reading and listening stories especially if those stories are about their cultural settings. Knowledge is imparted through literature. Literature is very essential. Collie and Stater(1987:45) state that literature offers a bountiful and extremely varied body of written material which is important in the sense that it says something about human issues, and which is enduring rather than short-lived. It is said its relevance moves with the passing of time, but seldom disappears completely. Literature is authentic. They mean that most works of literature are not fashioned for the specific purpose of teaching a language.

According to Collie and Stater (1987:49), learners who study Literature are exposed to language that is as genuine and undistorted as can be managed in the classroom context. "Literature is a valuable complement to such materials, especially once the initial survival level has been passed."

In reading literary text, students have also to cope with language intended for native speakers and

thus they gain additional familiarity with many different linguistic uses, forms and conventions of the written mode. Literature can none the less incorporate a great deal of cultural information.

Most prominently, Collie and Stater (1987:52) continue to mention that literature is essential because it culturally enriches an individual. They claim that the ideal way deepen one's understanding of life in the country where is not just possible. They believe that the 'world' of a novel, short story or drama is a created one, yet literature offers a full and vivid context in which characters from many social backgrounds can be depicted.

Collie and Stater (1987:54) mention that a reader can discover their thoughts, feelings, customs, and possessions: what they buy, believes in, fear, enjoy: how they speak and behave behind closed doors. Not only does literature provide these, it can also give a foreign reader a feel for the codes and preoccupations that structure a real society. "Reading the literature of a historical period is, after all, one of the ways we have to help us imagine what life was like in that other foreign territory: our country's past," says Collie and Stater (1987:54). Literature, therefore, is a way of increasing a foreign reader's, who could be a learner in our context, insights into the country whose language is being learnt.

In addition, Literature is also essential because it enriches language. He says that literature is a source of mature, expressive language for children who are learning language. He also mentions that learners are able to build a store house of linguistics possibilities from listening to and reading literature. Learners use the language they read and hear to construct the grammar, or rules, of language, which enables them to generate language.

Collie and Stater (1987:55) concur with Stoodt (1988:70) that language enrichment is one of the benefits often sought through literature. They state that there is little doubt that extensive reading increases a learner's receptive vocabulary and facilitates transfer to a more active form of knowledge, it is sometimes objected that literature does not give learners the kind of vocabulary they really need. "...literature provides a rich context in which individual lexical or syntactical items are made more memorable. Reading a substantial and contextualized body of text, students gain familiarly with many features of the written language – the formation and function of sentence, the variety of possible structure, the different ways of connecting ideas – which broaden and enrich their own writing skills,' elaborates Collie and Stater (1987:55).

Language, which is the major tool of culture, is also enriched in the sense that a literary text can serve as an excellent prompt for oral work. Collie and Stater (1987:55) believe that readers or a learner's is basically helped with the basic skills of language learning. They claim that literature helps extend the intermediate or advanced learner's awareness of the range of language.

Mostly important, literature is necessary as it can be helpful in language (culture aspect) learning process because of the personal involvement it fosters in readers (Collie and Stater 1987:56). They mention that engaging imaginatively with literature enables to shift the focus of their attention beyond the more mechanical aspects of the foreign language system. They, as well claim that the reader is drawn to the text especially if the novel, play or short story is explored over a period of time.

The personal involvement comes with the learner or reader identifying him/ her with certain characters and sharing their emotional responses. "The language becomes 'transparent' - the fiction summons the whole person into its own world," writes Collie and Stater (1987:56). They believe that when this happens it can have beneficial effect upon the whole language learning process as long as the experience of engaging with literature is kept sufficiently interesting, varied and non-directive to let the reader feel that he or she is taking possession of a previously unknown territory.

According to Stoodt (1988:71) literature develops a sense of story structure as the learners and readers acquire the concept of narrative or story structure from listening to reading stories. He observes that the learners use their concept of narrative structure to tell stories, listen to stories, read stories and write stories. It is believed that learners who are exposed to literature develop concepts of what goes into a story, and every time they encounter a new story they will be ready to assign someone to the role of characters. Stoodt (1988:71) says that learners use their sense of story as they need to include the component of story and to build a logical relationship among the components of story. They also use their story knowledge in listening and writing stories. He also advises that teachers should give learners a number of well-structured stories to read which will enable them to guide their listening and reading comprehension and writing ability.

Literature develops a sense of nonfiction text structure," states Stoodt (1988:72). He says that learners have to learn about the structures of non-fiction as well as fiction. He also mentions that learners should be exposed to the language of non-fiction if they are to understand this structure

and style of writing. Learners recognize the language and organization patterns. Stoodt (1988:72) says that literature can add depth, meaning, and elaboration to content areas.

Also, Stoodt (1988:72) indicates that literature imparts knowledge, information and concepts. He states that literature imparts knowledge and information to learners which support their conceptual and intellectual development. Literature is also essential because it stimulates and models thinking. Stoodt (1988:72) says literature contributes to students' concept development, to their skill development in the areas of observation, classification and the difference between real and make-believe. Literature books include characters who demonstrate thinking skills as they solve problems. "Literature educates the imagination," Stoodt (1988:73). He says that literature stimulates creativity and imagination which makes it vital. Some authors of literature books demonstrate how one can build things in one's imagination. Literature stimulates human beings to speak, listen, read and write creatively.

According to Stoodt (1988:73) literature helps students understand themselves and others. Learners are able to explore various roles. He claims that literature enables learners to walk in another person's shoes for a little while and there is no better way to understand another person. He mentions that books help learners understand their peers, the handicapped, and people from other cultures. Stoodt (1988:74) illustrates the above assertions, "...a common problem in children's lives is disagreeing and quarrelling with friends with friends. Nothing hurts them so much as rejection by friends or a disagreement with their "best friends." Reading about such problems can help students cope with these experiences and feelings of grief, loneliness, and frustration."

Stoodt (1988:74) also points out that literature can help readers understand that they are connected to one another through their emotions, their needs, and their desires because these are experiences common to all people. He also states that books also help readers/ learners understand, appreciate and value their differences among themselves – the uniqueness of each cultural group that enriches them all. "Literature can be used to develop an understanding of the effects of social issues and forces on the lives of ordinary individuals," suggests Stood (1988:75). He also states that multicultural understandings are developed through fiction, non-fiction, and poetry. He claims that students grow to new levels of understanding as they listen to stories, dramatize event and historical incident, role playing cultural events, and writing about thoughts.

## 2.5 What is Culture?

According to Valera (2016:15) culture is the characteristics and knowledge of a particular group of people, defined by everything from language, religion, cuisine, social habits, music and arts. This basically means that culture is a way in which a certain group lives their lives. It is the common practices of a group. Culture is further defined as the shared patterns of behavior and interactions, cognitive constructs and understanding that are learned by socialization. Vecco (2010:3) further states that culture can be seen as the growth of a group identity fostered by social patterns unique to the group. More than anything, the people in the group displays similar traits in the way they have their lives. There is something common about what they do and how they carry on with their daily doings and business.

To add on that, Ekwelan et.al (2007:15) say culture is an extremely valuable heritage which has been descended down from generation to generation. They further state that culture appears in all aspects of social life: emotional culture, exchange culture, business culture, oral culture etc. Above everything, they believe that culture is the treasure of the nations in the process of international integration. Each and every nation (group or society) has something to treasure from what they have learnt from their fore-fathers. A lot has happened with the change in societies but there are aspects of living that have been treasured from one generation to the next generation in a society. There are factors that have resulted in the change the society, but there are aspects of their way of life that have remained still, and this shows that there are things that have been treasured from the earlier generations to the later generations. There are things that are not easy to discard from the previous generations. Those aspects of life are delicately treasured.

Just like Valera (2016:15) observed, culture is that whole complex of distinctive, spiritual, material, intellectual and emotional features characterizing a society or social group. This definition encompasses, in addition to art and literature, lifestyles, ways of living together, values accepted systems, traditions and beliefs (UNESCO, 2009). Culture is distinctive in the sense that with each and every society there is something that clearly separates it from the next society. In one society it could mean lack of respect if a young man wearing a cap or hat greets an elder (one equal to his parents) without removing the cap from his head. But in another society that is no issue. Spiritually, there are different believes with different societies. Each society has its way of living when it comes to the matters that involve spirituality.

In a simple definition, culture is a as a set of patterns of human activity within a society and the symbolic structures that the people identify as it gives the activity significance. Examples of cultural components are customs, laws, dress, architectural style, social standards, religious beliefs and traditions.

According to Ekwelan et.al (2007:4), culture is the whole spiritual life of a society, and includes eight aspects, ideas, morals, life-style, education and training, science and technology, literature and art, cultural exchange, public information, cultural institutions, and cultural life. In a narrow sense, culture includes (a) way of life, (b) life-style, (c) literature and art, (d) public information, (e) publication and newspaper, (f) customs and practice, (g) social morals and (h) cultural professions.

All in all, culture gives people their identity, which is passed from one generation to another. This happens consciously and unconsciously. Different societies have a particular way of life that they identify with it. It is similar to a fixed marked that they may not like to lose. “Culture is thus the totality of a people’s way of life. However, a culture is dynamic and may be enriched by a gradual and innovative change process. Culture diversity acknowledges the fact that each culture is distinct and has its own values to the community embracing it as well to other communities interacting with it.” (UNESCO, 2005). The dynamic aspect of culture comes with the changes that are experienced in the society. With the baton passed from one generation to the next, there are elements of culture that shall change to suit the present generation. Culture demands change. The change comes in the way the social groups view life and this leads to the change in certain cultural aspects. This, therefore, means that culture is dynamic, and the societies should allow the dynamism of the culture.

Spencer-Oatey (2012:3) defines culture using twelve key characteristics that are embodied in culture. The characteristics help in understand the concept of culture better. First and foremost, she states that culture is manifested at three different layers of depth and analyzing culture of a particular group or organization it is desirable to distinguish three fundamental levels at which culture manifests itself. Culture manifests itself in artifacts – objects made by people for historical / cultural interest (Oxford Learner’s Dictionary, 2010:357). Spencer-Oatey (2012:3) further states that this part includes everything from the physical layout, the dress code, the manner in which people address each other, the smell and feel of the plate, its emotional intensity, and other



phenomena, to the more permanent archival manifestations such as company records, products, statements of philosophy, and annual reports. These are observable items that are culturally derived. This helps in understanding how a group behaves the way they do.

The second level is that culture manifests itself in values, beliefs about what is important and right/wrong in life, that govern behavior. Spencer-Oatey (2012:3) explains that values are hard to observe directly. Instead, one has to ask about the artifacts to understand the reasons for the kind of behavior that is displayed by the societal group. She further states that the reasons for the behavior of the group could also be concealed and unconscious. Thirdly, the last level is that of culture expressing itself in basic underlying assumptions. Spencer-Oatey (2012:3) continues to clarify that to understand a culture and ascertain more completely the group's values and over behavior, it is important to delve into the third level of understanding, basic underlying assumptions. She states that these are commonly unconscious but they actually determine how the group members perceive, think and feel. She says, "Such assumptions are themselves learned responses that originated as espoused values. But, as a value leads to behavior, and as that behavior begins to solve the problem which prompted it in the first place, the value gradually is transformed into underlying assumption about how things really are. As the assumption is increasingly taken for granted, it drops out of awareness." In short, assumptions also have a say in the way behave culturally. The values influence the basic assumptions the people have over something in their way of life.

Secondly, "Culture affects behavior and interpretations of behavior." (Spencer-Oatey, 2012:4). To explain this, Spencer-Oatey quotes Hofstede (1991:8) who alludes that although certain aspects of culture are physically visible, their meaning is invisible. She declares that cultural meaning lies precisely and only in the way these practices are interpreted by the insiders. Culturally, dress code, artefacts, could be perceived differently. Some people may view its meaning different from how it is perceived by another group of people.

In addition to that, Spencer-Oatey (2012:6) presents a third key characteristic of culture which is the assumption that culture can be differentiated from both universal human nature and unique individual personality. She ascertains that culture is learned and not inherited as it has been made to be understood. "It derives from one's social environment, not from one's genes. Culture should be distinguished from human nature on one side, and from an individual's personality on the other



although exactly where the borders lie between human nature and culture, and between culture and personality, is a matter of among social scientists.” (Spencer-Oatey, 2012:6).

Culture also influences biological processes. Spencer-Oatey (2016:7) states that the great majority of human being conscious behavior is acquired through learning and interacting with other members of our culture. She further claims that the responses people make to purely biological needs are frequently influenced by our cultures. The effects of culturally produced ideas on our bodies and their natural process take many different forms. People learn ideas from their cultures that when internalized can actually later the experience of pain. In other words, a component of culture can influence biologically based pain reflexes.

As stated in most of the definitions of culture, culture is associated with social groups. Spencer-Oatey (2016:7) concurs with Hofstede (1994:5) that culture is the collective programming of the mind which distinguishes the members of one group or category of people from another. This shows that whatever it is perceived or done it is shared by a group that is at least two or three people. In reality, a social group is the society and that society share culture, their way of life. She explains that for an idea, thing, or a behavior to be considered cultural, it must be shared by some type of social group. Life demands that all individuals belong to a number different groups. Spencer-Oatey (2016:8) says that people unavoidably carry several layers of mental programme within themselves, corresponding to different levels of culture. This actually means that an individual may subscribe to different cultures within a society or even beyond a single society.

Spencer-Oatey (2016:8) says that individuals are organized in many potentially different criteria. She criteria is organized by kinship into families or clans; by language, race, or creed into ethnic groups; by socio-economic characteristics into social classes; by geographical region into political interest groups; and by occupation or institutional memberships into unions, bureaucracies, industries, political parties, and militaries. All the different groups share different ideas, things and behavior patterns.

Next, the sixth component presented by Spencer-Oatey (2016:8) is that culture is both an individual construct and a social construct. She states that culture is as much an individual, psychological construct as it is a social construct. To some extent, culture exists in each and every one of us individually as much as it exists as a global, social construct. In actual fact, different individual perceptions in culture can be observed among people in the way in which they adopt

and engage in the values, beliefs, and behaviors and attitudes that constitute their culture. If one does what is expected, living in accordance to the values, attitudes, behaviors and beliefs of a society then the person adheres to the cultural expectations. However, if one never shares these (values, behaviors, attitudes and beliefs) then the person does not share the culture.

“While the norms of any culture should be relevant to all the people within that culture, it is also true that those norms will be relevant in different degrees for different people. It is this interesting blend of culture in anthropology and sociology as a macro concept and in psychology as an individual construct that makes understanding culture difficult but fascinating,” says Spencer-Oatey (2016:9). This shows that as much as people in the same society may do the same thing or have the same norms, there is a possibility that those people have relevant practices but live differently.

In addition to that, Spencer-Oatey (2016:9) points out that culture is learned. She says that culture is learned from the people one interacts with as one socializes. She further states that culture is also taught by the explanations people receive for the natural and human events around them. With this said, it is clear that one generation will learn the way things are done in a society from the generation before them. This may be done by observing the generation or by the older generation literally teaching the present generation the expectations of the society. Parents teach and applaud their children for displaying expected norms, same applies when they do wrong they reprimand them. This is all in the name of transmitting culture from one generation to the next.

Culture is dynamic. Culture changes over time and Spencer-Oatey (2016:9) culture is subject to experience gradual change as culture is a snapshot view of one particular time. This clearly means that there is no culture that may remain without changing over a period of time. Change in culture cannot be avoided. With the present times culture changes gradual. Spencer-Oatey mentions that cultural innovation occurs as a result of both internal and external forces. She states that this is caused by cultural diffusion: a process that results in innovations are introduced into a culture that are borrowed from other cultures. Cultural items are spread from one culture to the other. The members of the society will learn the other ways of living, therefore, culture is learned.

Moreover, one may not deny the fact that various parts of culture are to some degree interrelated, (Spencer-Oatey, 2016:9). She states that different cultures are coherent and logical systems are interrelated. This means that the components of culture are more than a casual collection of

customs and those components may be related. Also, cultures are coherent systems with their essential parts interrelated with one another and they follow reasonably that a change in one part of the system is likely to produce connected changes in other parts of the system.

Conclusively, culture involves beliefs, attitudes, behaviors, shared patterns of doing different things, societies any many more. Culture is merely not exclusive to certain members of a society but culture relates to the whole society. One must note that it is not right to bring a knife between cultures and say some are better than other and other are worse than others. Instead, cultures are just different from each other and they are important to their own right.

## **2.6 Misconceptions of Culture**

Unlike a river that flows to one direction, there are inadequate in the definitions and understanding of culture in a way. There are misconceptions of culture and loopholes that have been identified and observed both in the definitions and in the culture itself. Spencer-Oatey (2012:16) identifies a number of inadequate conceptions of culture that have been found in writings of certain unmentioned individuals.

First and foremost, Spencer-Oatey (2012:16) says that there are people who claim that culture is homogenous. They say that by being homogeneous it presumes that a local culture is free of internal paradoxes and contradictions such that it provides clear and ambiguous behavioral instructions to individuals. She also state that once culture has been grasped or learned by an outsider, it can be characterized in a relatively straightforward ways. There could be a half-truth in this as culture is automatically telling an individual on how to behave and act in life general and how to react to different circumstances. So the instructions are there and they seem ambiguous to the next person though the one practicing them (instructions) may be clear to him / her.

Secondly, to some people culture is a thing. “The reification of culture as a thing – leads to a motion that ‘it’ is a thing that can act, almost independently of human actors. There is no hint of individual here.” (Spencer-Oatey, 2012:16). This view culture as a thing is found in certain definitions referring it to bundles of complicated cognitive and perceptual processes. More to that, it is discussed to a series of short (cognitive) steps from shorthand to metonymy. This shows that the fact that culture is diverse has been ignored.

In addition, Spencer-Oatey (2012:16) state that other scholars view culture as a uniformly distributed among members of a group. She further mentions that this idea imputes cognitive, affective, and behavioral uniformity to all members of the group. Again, there is ignorance on the part that there is cultural variation. Whether culture varies or not with a group or individual that is merely ignored and dismissed and considered as deviant.

Another misconception is that an individual possesses but a single culture. People view culture as synonymous with a group identity. Spencer-Oatey (2012:16) explains that the root of the misconception stems from the privileging of what we can call tribal culture, ethnic culture, or national culture, over cultures that are connected. It is, however, argued that culture always comes in plural as a single person may control several cultures at a go like speaking different languages, or even a lowly considered monolingual individual may control a number of registers of the same language or dialect.

Penultimately, culture is viewed as a custom as Spencer-Oatey (2012:16) points out that this idea holds that culture is structurally undifferentiated. This means that what you see is what you get. She deliberates that mostly what one observes especially in a culture different from one's culture is a custom. She further states that culture is said to be virtually synonymous with 'tradition', or customary ways of behaving. This is important because one needs to know how to depict correct behavior especially if one is coming from outside the social circle of a certain custom.

Last but certainly not least, Spencer-Oatey (2012:17) presents another misconception presented by other critics of culture. It is said culture is timeless. And this is related to the custom view. The idea that culture is timeless credits a changeless quality to culture, especially to so-called traditional ones. There are attributes of culture that are viewed as static over time yet we give time to note them there are elements of dynamism that have been experienced.

Above are the misconception of culture. Mostly, they come from the different definitions of culture. The understanding of culture is different with different individuals and social groups. Culture is what broad and diverse and dynamic with the changing times. Different social groups do things different and that is culture. After all, culture is the way of doing things by an individual or a group which may be different from how one (individual or group) practice it.

## 2.7 Importance of Culture

As we have defined culture as the shared patterns, aspirations, beliefs and values of living by a social group, these aspects are important to those people of that particular group. A culture of people is very important. Valera (2016:8) says that culture is important because it is what connects people to their past. She mentions that to know oneself one must know his or her past, and knowing the past would make the present generation proud of what they are.

Secondly, culture is important for future generations to be able to appreciate who they are as it is necessary for them to know their origin (Valera 2016:8). Knowing their origin is vital in one's life. It makes it easier for one to live life according to certain and expected standard. Even if the life changes, it is best to know the actual individual that you are. More to that, it is important to know the origin of the society that you live in so that one doesn't stray along. This, therefore, helps the individuals and the society at large to know their past and to carry on practicing the good aspects of their cultural practices of their fore fathers.

Kuli (2012:7), moreover, concurs that culture is important because it can give people a connection to certain societal values, beliefs, religion and customs. Culture allows the people to identify with others of similar mindsets and backgrounds. Some aspects of culture for different societies are the same so it is easier people to connect not only with their past but with the people that have similar ways of doing things. By so doing, one group may appreciate the cultural values, beliefs, customs of the other group as they copy that for their swift living. Copying the good in life is not bad after all, so why not copy what shall benefit their society. With that being said, culture is very important.

In addition to that, Kuli (2012:8) states that cultural heritage can provide an automatic sense of unity and belonging within a group and allows us to better understand previous generations and the history of where we come from. This basically means that it is important to have one group sharing the same values to be united as they take the baton from the previous generation to the next generation. As stated earlier, it is critical to know very well where a cultural group comes from not to spoil and destroy the goals they had about life.

Culture also offers communal support as, Spencer-Oatey (2008:3) defines it (culture) as a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioral conventions that are shared by a group of people, and that influence each member's

behavior and his / her interpretations of the meaning of other people's behavior. This in a way shows that as the group lives together they have to understand each other hence support one another. This leads to Kuli (2012:8) stating that communal support is another importance of culture. She says that those people that identify with a certain heritage are often more likely to help others in the same community. Since the people are living together, it shall be expected of them to see to it that the next person gets the support he / she needs so that they live in harmony and, more to that, according to expected societal norms. Each member of the cultural group has to see to it that their behavior is in line the behavior of another in the group.

This leads in one saying that the preservation of culture is central to protecting a sense of who people are, how they live, how they carry out their business and all that pertain a group. This also encourages one to promote the culture of a people as people live in together in their communities and have endless expectations of how they should live their lives. For the sake of harmony, people should live accordingly to set guidelines. This shall help in achieving communal goals.

## **2.8 What is Heritage?**

When one mentions culture and its preservation and promotion the term 'heritage' is unavoidable. Earlier, it was mentioned that culture was learned, but with heritage it is a complete different case. Vecco (2012:3) says heritage encompasses the same dynamic concept of transmission. On the other hand, Ahmed (1972:4) defines heritage in threefold. He says heritage is all about monuments, group of buildings and sites. The monuments are the architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combination of features, which are of outstanding universal value from the point of view of history, art or science.

With the groups of buildings, Vecco (1972:4) says that these are the groups of separate or connected buildings which because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science. Finally, he defines the sites as the works of man or the combined works of nature and of man, and areas including archaeological sites which are of outstanding universal value from historical, aesthetic, ethnological or anthropological points of view.

Looking at what encompasses heritage, one may state that heritage has to do with works that and man-made works that depict the lives of people. The works may be natural or made anciently but they have a meaning to the people of that particular society they are in. They may have not be of value to the present generation but they have value to previous generations. The preservation and promotion of the heritage is significant to the society so that the present generation and those to come know about the different parts of heritage and how their fore-fathers lived their lives. After all, the heritage is their roots. It is part of the culture of the people.

With the passing years, there is a shift academically in the terminology used to define heritage. It shifts from cultural heritage to cultural properties then to natural heritage and finally to natural properties. Vecco (1978:9) says that the scope of heritage was again broadened to include historic gardens, landscapes and environment in Europe and Australia but, technically this scope is not applicable in other countries. With that being said, in other countries mountains are significant as the society bury their royal leaders in a sacred mountain. The mountain in a way forms part of the heritage. Not only is it for royalty, but other families may have their dead relatives buried in one mountain and that mountain one way or the other form part of the societal heritage.

There are another new terms in relation with cultural heritage according to Vecco (1978:10). He defines cultural heritage as the place, referring to site, area, building or other work, group of buildings or other works together with pertinent contents or other work, group of buildings or other works together with pertinent contents and surroundings. He further defines heritage as the cultural significance referring to aesthetic, historic, scientific or social values; and the fabric referring to all the physical material of the place.

The places of significance in a society, fabric of importance and the cultural significance form the heritage of a society. The three come together to matter in one's life or societal life. A stranger in a society may not understand why one is so particular about a certain outdated (in his /her views) surroundings yet the people of the area have those surroundings in high esteem. That is heritage. Again, one may not understand why a society is so particular about the fabric (the basic structure of the society) yet they treasure that and that is what they are and what they have inherited from their fore-fathers. Lastly, the social values and the way the members of the society behave is influenced by their historic background.

With the passing years, quite a lot is mentioned on heritage. The importance of recognizing social and aesthetic values as part of cultural significance, as well as intangible values or intangible cultural heritage is referred as the integral part of heritage significance. (UNESCO, 2003:8). The intangible cultural heritage is defined as the practices, representative, expression, knowledge, skills, instruments, objects, artefacts and cultural spaces associated with communities, groups and individuals (Ahmed, 1972:8).

Different countries have quite a lot to say about heritage. “Heritage is material cultural (cultural properties), which represents ‘the whole of the material environment in which we live’, to include buildings, archaeological and ethnographical object to name a few; geographic environment, such as nature – coast, mountain and plain landscapes - natural sites and panoramic value; and human environment having their own culture, customs and tradition.” (Canada, 2003:9).

Another definition of heritage given is that it includes land covered by water, and the airspace forming the spatial context to such land and anybody of water, whether fresh or seawater, that forms part of the historical and cultural heritage of New Zealand (2003:9). On the other hand, another country defines heritage as the immovable physical remains that that were created during the history of humankind and that have significance amongst others, these include archaeological sites and ruins, tombs, traditions architectures, caves temples and historical villages and towns (China, 2003:9). In addition to that, the Foreign Ministers of the quoted countries defined cultural heritage as structures and artefacts, sites and human habitants, oral or folk heritage, written heritage, and popular cultural heritage. Then there is the issue of having tangible and intangible cultural heritages.

“Tangible values are cultural properties to include monuments, groups of buildings and site and the scope of environments as natural properties” (UNESCO, 1999:7), yet “Intangible cultural heritage are the properties, representations, expressions, knowledge, skills as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups, and, in some cases, individuals recognize as part of their cultural heritage.” (UNESCO, 2003:8). It is also stated that intangible heritage is transmitted from generation to generation, and is constantly recreated by communities and groups in response to their environments, their interaction with nature and their history, provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. This includes oral traditions



and expressions, language, performing arts, social practiced, rituals, festive events and traditional craftsmanship. On the contrary, tangible heritage is what is designed and produced just to incorporate the past and probably add value to the future.

Looking at the different definitions of heritage given, it is evident that heritage is a physical object that could either be a building that has been passed from one generation to the next that has significance to a particular society. It doesn't end there, but it goes beyond that to include a number of practices and rituals that have been preserved from one generation to the next.

Harrison (2005:8) draw a number of official heritage. Through UNESCO, he provide a list of types of cultural heritage. The list gives a sense of diversity if 'things' that might be considered to be official heritage. The list goes:

- a) Cultural heritage sites (including archeological sites, ruins, historic buildings).
- b) Historic cites (urban landscapes and their constituent parts as well as ruined cites).
- c) Cultural landscapes (including parts, gardens, and other 'modified' landscapes such as pastoral lands and farms).
- d) Natural sacred sites (places that people revere or hold important but that have no evidence of human modification, for example sacred mountains).
- e) Underwater cultural heritage (for example shipwreck).
- f) Museums (including cultural museums, art, galleries and house museums).
- g) Movable cultural heritage (objects as diverse as paintings, tracts, stone tools and cameras – this category covers any form of object that is movable and that is outside of an archaeological context).
- h) Handicrafts.
- i) Documentary and digital heritage (the archives and objects deposited in libraries, including digital archives).
- j) Cinematographic heritage (movies and the ideas they convey).
- k) Oral traditions (stories, histories and traditions that are not written but passed from generations to generations).
- l) Language
- m) Festive events (festivals and carnivals and traditions they embody).
- n) Rites and beliefs (rituals, traditions and religious beliefs).

- o) Music and song.
- p) Performing arts (theatre, drama, dance and music).
- q) Traditional medicine.
- r) Literature.
- s) Culinary traditions.
- t) Traditional sports and games.

Harrison (2003:8) states that most of the cultural heritage involve incantations (intangible) as well as rituals objects. Over and above all, the term ‘heritage’ seems to be used to describe principles and values of a society. Heritage goes hand in hand with culture, traditions and customs. Other than the physical objects, heritage is about values.

## **2.9 Language as part of Culture and Heritage and its Importance**

Language is part of a culture of a society and it is learned just like culture is learned. Language is also part of the intangible heritage. It is inherited and transmitted from one generation to the next. Language is a tool of preserving and promoting culture of a society. Each and every society has its own way of communicating, and language is what is used.

Furthermore, Harrison (2003:6) says that language is an important aspect of who we understand ourselves to be, and it is learned and passed from adult to child, from generation to generation. He states that the invisible or intangible practices of heritage such as language, culture, popular song, literature or dress are important in helping people to understand who they are.

Dlamini (2016:1) stresses the importance of safe guarding the collective identity / intangible cultural heritage of the Swazi community through the mother tongue. “Languages are who we are. Our mother tongues in particular are who we are.” She says. Dlamini (2016:1) further states that the mother tongue is intimately entwined with the identity of a society thus the need of safe guarding it (language of the society) against any form of endangerment. The mother tongue represents the culture of the people and it must be passed to the next generation so that the future generations know the real people that they are. The use of the mother tongue is more of pride in a society and as it is stated, it is the culture of the people. Dlamini (2016:1) also mentions that speaking a mother tongue is a right that no one should take for granted and it is important just like the children’s right to education.

Again, Dlamini (2016) quotes UNESCO, “Languages are the powerful instruments of preserving and developing a nation’s tangible and intangible heritage.” This, therefore, shows that language of a society shouldn’t be taken for granted. This clearly shows that a language of the people is the culture of the people and it shouldn’t be discarded. Language is part of the shared values of the people that is the society. Dlamini (2016:1) further quotes Belarus Minister of Foreign Affairs, Vladimir Makei, “Language, traditions, national values are the foundation without which the existence of any nation and a state would be impossible.” With that stated it is clear that a mother tongue is important and it should be preserved and promoted using all possible ways.

“...one’s mother tongue strengthens ones sense of belonging to both local and global community...” (Dlamini, 2016:2).

To be recognized in a local community one has to know the language of the people, and to be respected in global society one has to know the real person s/he is without taking his / her language inferior. It goes back in having the pride in who one is without feeling intimidated with the superiority and inferiority of the international language and mother tongue, respectively.

Indeed, language (mother tongue) is the basis for cognitive and linguistic development. (Mkhatshwa, 2016:1). The Prime Minister of Bangladesh’s argument is also quoted by Dlamini (2016:2), “It will be the real education if they first learn the mother language and then any other language.” Dlamini (2016:2) further supports this by reasoning that cognitive and pedagogical advantages associated with mother tongue instruction among which is the transference of skills mastered in the mother language to the second language.

Certainly, Mkhatshwa (2016:1) agrees with that as she states that research has shown that a mother tongue is fundamental for second language acquisition. She further alludes that it is through the mother tongue that people first learn to think, learn to communicate, and acquire an intuitive understanding of grammar. It is clearly that a child with a good base of the mother tongue will not struggle learning any other language synthetically, semantically and otherwise. Having good background of the mother tongue enhances the easy learning of any other language. This, therefore, stresses the importance of not robbing the young generation with the language they should easily identify with hence preserving the culture of the people. If the mother language is not put in use it shall surely die. Language should be promoted by using for, “Language grows and develops if and only when in use.” (Mkhatshwa, 2016:2).

“Mother tongue constitutes an essential part of an ethnic community. It is a carrier of values of knowledge – very often used in the practice and transmission of imperceptible cultural heritage. The spoken word is important in the enactment and transmission of virtually all intangible heritages, especially in oral traditions and expressions, songs and most rituals.” (Dlamini, 2016:2).

From the culture of a people one may not diffuse their mother language. The language is the tool that is mainly used to perform and understand each other in all that the people do. Without the language, there is utter nothing that the people (society) would do in fulfilling their ways of living and of doing things.

Dlamini (2015:1) declares that it is important that a child interacts with the home language which is the mother tongue. This is because the child shall be developing the home language vocabulary, set of rules about word order, language skills that enhance in communication which in turn shall build and master a complex collection of concepts and ideas. As stated earlier, this shall develop the cognitive and linguist part of the individual. Again, the mother tongue shall nurture the child’s sense of his / her identity, and the sense of his / her roots. Certainly, language helps the individual identifies with the person s/he is really is, the society s/he belongs and the roots of his / her ancestors. Language should be promoted because the child learns about the person s/he really is. “It is the home language that a child communicates his feelings, his emotions, his aspirations and his musings. It is in the home language that a child communicates his / her analyses issues and understands larger contexts of the world based on his home language. (Dlamini, 2015:1-2).

Mkhabela (2017:1) claims that mother tongue plays a vital role in teaching and learning. She says that the teacher has to ensure that the content knowledge and concepts are understood, and that learners are able to express themselves. In order to attain this, the home language should be used as it is clear that it is the appropriate language. If the learner is unclear of something, s/he may not be afraid to express him/herself in the language used in his / her society and a language s/he is. Again, this shall also play a part in building the learner’s confidence, and the confidence s/he has in his / her language.

“Confidence from competence in the mother tongue constitutes positive motivation for the acquisition of any language and the learning of new knowledge in general.” (Mkhabela, 2017:1).

Dlamini (2015:2) concurs that if a child has a solid background in the home language in terms of the four language skills research has proven that s/he transfers these skills to the target language easily. Surely, to build a competent individual, home language is essential. The individual may not struggle even if s/he is put with people with other cultures and languages. The mother tongue works to the advantage of the individual hence it should be preserved and promoted.

In addition to that, Mkhabela (2017:1) mentions that learning through the mother tongue helps the children learn about the nature of the language itself, as well as, about how to use language to make sense of the world. This enhances the child for further development, and it highlights the importance of using what you are in understanding your environment. “Language is culture. Culture is who one is.”

However, there are hindrances that prevent the home language from being ‘the’ language, and effects of undermining the true language of the society. Firstly, Dlamini (2015:1) believes that by not promoting the home language the identity of the individual is adversely slaughtered. Since language is one’s main identity making the individual not to use it frequently the person is losing the real person that s/he is and it shall have a negative impact on the person that s/he is really is.

Moreover, Dlamini (2015:2) also claims that if the learning and teaching of home language is not fostered the society risks the loss of its self-awareness hence the individuals may not be able to express their feelings. This is so because if the mother tongue is not fostered there is a language that is fostered and the society members may not be adequately able to express their true feelings using it. They may not be competent enough, after all, it is not their cultural language.

Thirdly, as it has been said that there is a relationship between the home language and the second language the child lacking the know-how of the home language may have it difficult in mastering the second language. Lacking the knowledge of both languages may result in the child being a societal misfit. (Dlamini, 2015:2). She further states that the mixed sense of identity is fast becoming part of living in the globalized world, not being conversant in one’s own home language certainly causes an identity crisis.

In addition to the hindrances, Mkhathshwa (2016:1) decries the belief of elevating the second language which could be an international language to a higher social class over the home language. She says that this skewed perception will result in serious ramifications in the near future because

the younger generation assimilates foreign languages without realizing that it is actively participating in linguistics genocide.

“Another problem is that a number of children are developing self-hate, and in the long run we will have a society that has serious identity and linguistic problems.” (Mkhatshwa, 2016:2).

In short, failure to preserve and promote one’s home language will result in a society have their language extinct before realization. As it has been said above, if a language is no more used surely it shall die a natural death because a language grows and develop if and only when it is in use.

Dlamini (2016:1) alludes that cutting off a home language is cutting off the connection between the children’s connection to his / her society and the language empowerment leading to pushing the original being to periphery. This is like cutting off the umbilical cord which shall definitely result in the child unable to freely interact with other children, the elders of the society. Cutting the umbilical cord means preventing life and the younger generation shall be misfits and outcasts in their own society. If that happens, it shall be raising a society that has no culture, no tradition and people who have no sense of belonging.

Another effect of preserving and promoting language of a society in their society is that, “With the acceleration of modernization, economic migration rural exodus and glorification of foreign languages and their domination in school curricular, our identity is endangered; our national pride is depleted.” (Dlamini, 2016:2). A society facing such means the home language is losing its position and importance in a society as people and the government of course promote the foreign language that has been elevated to higher class in the society. This does no good to the culture of the people. Societies have unique heritage in culture. The language, as mentioned earlier, is the heritage of the society so why not preserve and promote it?

“When a language is underutilized, it fades, and it does so with the community tapestry of cultural identity. This in turn makes the community lose its opportunities, traditions, memory, unique modes of thinking and expression – valuable resources for ensuring a better future.” (Dlamini, 2016, 2-3).

The effect is bare for all to see that home language is imperative as it upholds the values of a society. Language carries the prospects of a society. Not allowing a home language to stand in its

very society shall leads to the fading of it. The fading of the language shall lead to cultural loss of identity. Loss of cultural shall to a societal misfits. Societal misfits shall lead to a spineless being.

Because of what has been discussed, language is an essential tool of preserving culture. Language should also be used to promote culture. It is important to note the role that is played by language alone in developing a soul that shall be useful in the society. To avoid having social misfit and people who would not know who they are, it is vital that language is used profitable and to the advantage of conserving the real people that are and what belongs to them. Nations, societies rather, should not deny members of the society, children to be specific, their being in their language (culture) instead should close the gaps in their home language and cognitive development through what they really are.

## **2.10 Hindrances and Factors against the Preservation and Promotion of Culture**

There are a number of factors that hinder the preservation and promotion of culture. With the changing times, it is not easy to maintain. With culture being dynamic, it is tantamount to stick to what the fore-fathers of a particular culture were dong. Change should be allowed but that comes with a society losing its identity.

According to (UNESCO, 1999:17) states that the rapid changes of life style in the present times have threatened the optimistic relationship between folklore as a whole and the people who are supposed to carry tradition. This means that the society that is supposed to treasure and embrace the oral literature (folklore) that reflects to the life of a society has taken new ways of living and have discarded their traditional ways of life thus making it hard to preserve the culture with no one to promote it too.

Secondly, the lack of trained personnel for the preservation of traditional culture (Kenya, 1999:17) is another hindrance to the preservation of culture. Nowadays, the people who know quite a lot about culture are either dead or viewed valueless yet they carry the pride of a society. With no trained people to take on the baton from the hard-core traditionalists societies shall fail to preserve and promote their culture.

“Evolution has also taken place.” (UNESCO, 1999:17). With females behaving as males and vice-versa, it shall not be easy to preserve culture. In one cultural village, a male was dancing a female

dance. He was dancing the female dance wonderfully but all was misplaced and this shows the evolution hence it shall be a mountain to climb to preserve the real cultural practice(s).

“Modernization changes everything that comes with religion.” (UNESCO, 1999:17). As it has been stated earlier, culture is or has religion of some kind. The people of a culture have a way doing their societal traditions. With modernization being experienced there are quite a number of things that are lost. People forsake their ways of doing things and take the new ways that come with the present world. Modernization promises a better future and taking a better future have an impact on the preservation and promotion of culture in the different societies. A change is needed but people cannot deny the fact that there are things they need to keep for the future generations.

Kuli (2012:1) says religion is another contributing factor and in the general sense of post-colonial societies it was seen as enmity to traditional values by introducing new ideologies based on Christianity. As a matter of fact, born again Christians stop their traditional beliefs once they start following the Christian religion. A gain to the Christian faith is a loss to the cultural belief. This shows that religion has a fair share on the challenges faced in the preservation of culture.

In addition to that, culture is experiencing the effects of the accelerated modernization. The freedom of people expressing themselves has brought changes in people’s culture, life style and its values. This has changed the way people are and the way they do things, and it has effects on the preservation and promotion of culture, tradition and heritage.

Moreover, it is an undeniable fact that the younger generation has different attractions different from the love of the previous generation(s). “Younger generations are attracted to better arranged performing arts, easy to be absorbed and not consuming a lot of time.” (UNESCO: 1999:70). This, therefore, shows that preserving culture won’t be easy as it may look. The people who have to be taught the culture of the fore-fathers have been absorbed by new culture and have their eyes on it so preserving the real culture of each society is difficult. The new generation that has to preserve the culture have their eyes set on something different. The generation has different attractions that has probably come with accelerated modernization.

Also, Western civilization has derailed the preservation of African culture. The young generations are influenced by Western civilization which appears more attractive; thus they are not interested



in learning about traditional arts of any kind. (UNESCO, 1999:87). The young generations view the traditions of their fore-fathers as outdated and a thing to avoid at all costs.

Another factor working against the preservation and promotion of culture is that there is lack of concerted efforts for defining, identification, documenting, and preserving the traditional arts. (UNESCO, 1999:49). Other people (societies) or governments haven't shown a determination and dedication in outlining and knowing most if not all aspects of culture of a society. They haven't done enough in documenting and conserving a number of traditional aspects of societal pride which is the true identity of the people. By failure to define, identify and document, preserving and promoting shall remain tantamount.

(UNESCO, 1999:49) also found out that lack of scientific preservation facilities and archival systems contributes in the hindrances of preserving culture. The present world is changing in the Science field and technologically there are ways of storing certain information. However, Science hasn't been of help in storing cultural works well. If Science were able to archive cultural and traditional arts well there could be a huge change in the preservation and promotion of societies' culture and heritage.

On the other hand Copsey and Rowe (2011:104) state that the new technology is far more attractive and tempting than traditional stuff such as electronic equipment. With the changing world the focus is no more on traditional and cultural things instead technology has taken the centre stage. The present generations are into cartoons, play stations amongst many other technology aspects.

The lack of adequate trained personnel has an impact on the challenges faced where means are made to preserve and promote culture of the people. (UNESCO, 1999:49). Means could be put in place on how to define, outline and document certain aspects of culture, but if the personnel is not adequate enough then it shall not be easy. If the personnel is not well trained then the preservation of culture won't be successful. Adequate trained personnel is also what has to be addressed in different societies to overcome the challenge in the promoting of the culture of the different societies in different counties.

Even if there are trained personnel, workshops are essential. "No workshops and follow up workshops to curb the failure of preserving culture." (UNESCO, 1999:50). Workshops to equip the personnel are important. Moreover, follow up workshops are critical to find out from the people

in the field the problems, challenges and hindrances in their execution of their jobs. If there are no workshops and follow up workshops safe guarding many cultural traits shall remain a dream. A lot shall be lost in each and every culture.

Copsey and Rowe (2011:104) point out that the process of training knowledge of local wisdom and traditional performing arts may take time, and require attentive hard work and patience, and for these reasons, the task of learning has discouraged most of the younger generation instead of challenging them. The learners want easy and untiring studies. If the training shall take long then the young generation are not up for it. There is no passion for it that is why the training of it may be a long process.

What are the long term plans for preservation of traditional arts? If there are no long term plans for the preservation of traditional arts (which is part of culture) then it shall be difficult to preserve let alone promote the culture of the people. It shall remain a challenge preserving culture if there are no proper, well-articulated and stipulated long term plans and goals of preserving and promoting. To be successful in this, a society through the help of the government being the mother body should set and see to it that their plans, aims and objectives are put in place. Lack of well-defined plans shall lead to failure to preserve and promote culture. Upgrading the scientific ways of archiving arts needs funds.

With this being mentioned, if government fails to fund the project of preserving culture then the actual preservation and promoting shall remain an assignment to do. The long term planning needs funds. The training of personnel needs funds. Seeing to it that the long term plans are put to use needs funds. In short, lack of funds is a challenge in preserving and promoting culture. (UNESCO: 1999:50).

Another factor that leads to the failure to preserve culture is the fact that the counties' governments and each society have different aims and objectives. "There seems to be a conflict between a centralized national policy and the interest of local culture." (UNESCO, 1999: 51). If there is a conflict of interest between the mother body and the wing that is part of the mother body, then failure is unavoidable. The local culture of each society may suffer. The national body may derail the preservation of the culture of each and every society not willingly but being forced by the different aims and objectives they have put in place.

On the contrary, Copsey and Rowe (2011:105) state that there is strong influence by other cultures, such as urban culture, foreign culture that has played an important role in changing social and cultural life style of a social group. This works against the preservation of culture. The intrusion of other cultures in one society has a negative on the culture of a people. The influx of people from other societies in a society may dilute the preservation of the societal norms as the people may not have it in heart to do and keep the ways of doing things of the society they are coming to.

Kuli (2012:1) also mentions that loss of culture has as well been caused by the education system and its implementation process which is aimed in providing quality and relevant education to people who will live as productive and successful citizens in a competitive world. She further states that this change is giving new direction to younger generation and students to achieve higher level of education and in this sense causing them to denounce their traditional values.

Lastly, lack of patrons hinders has a hand in the failure to preserve culture. (UNESCO (1999:50). There are no enough people to help fund and support the promotion of culture. This works against the tries of preserving the culture of the people. Again, Copsey and Rowe (2011:104) add that specialist in the culture fraternity is scarce that is there is a lack of continuation in transferring knowledge to interested younger generation. Still on the aspect of transferring knowledge, there seems to be a non-existence of fully operational departments of culture in tertiary institutions. This results in not having a good structure that shall play a huge role in the preservation and promotion of culture.

Conclusively, all the factors hinder the promotion of culture. They all play a part in the failure to contain what each society has. With that being said, it is pretty obvious that literature remains an important tool in the preservation and promotion of culture and other aspects related to it. Literature is one part that should be manipulated and employed in the drive to preserve and promote the different culture of the societies.

## **2.11 Conclusion**

In summary, the chapter looked at the theoretic aspects of the paper. The literature the researcher focused on meant to make the analysis comprehensible. The different scholars were given, and the types of literature were discussed. The importance of literature in school curriculum and in general were mentioned. The researcher went on to discuss culture and its importance,

heritage, and language as part of culture and heritage and its (culture) importance. The researched concluded the chapter by giving the hindrances and factors against the preservation and promotion of culture.

## CHAPTER 3

### MODERN LITERATURE

#### 3.1 Introduction

The chapter analysis will be based on Swazi literature that comprises of the culture of Swazi people. The cultural aspects are taken from the literature that is written mainly by Swazi people. Firstly, the researcher shall use (fiction) modern literature and poetry, then oral literature in showing the role that is played by literature in preserving and promoting the culture of the Swazi people. Other works (non-fiction) that have been written shall follow suit. The researcher will explain the culture aspects then use a literature writing to show how culture of the Swazi people is preserved and promoted.

#### 3.2 Swazi Culture in Swazi Modern Literature

First and foremost, language is an important tool for the preservation and promotion of culture. The Swazi writers have used the Swazi people's language which is SiSwati to preserve and promote the culture. The generations that follow shall find the language. The fact that these SiSwati stories and poems have been compiled to textbooks they shall remain for future generations. Indeed, through the use of SiSwati language, the culture of Swazi people is preserved and promoted. Literal language and figurative language have been used, but this shall be discussed later when focus is on the oral literature.

Mabuza citing Msibi (2002:29) in her short story **Angeke Ngiphindze Ngibuye** – 'I'll Never Return' displays a number of cultural aspects. Traditional (wild) fruits are part of the Swazi culture. Food is part of a heritage for a society. Swazi wild fruits may not be found in another culture. With the changing world through development in infrastructure, the land is cleared for buildings. Clearing the land means losing the trees blessing the Swazi nation with food in the wild fruits. Mabuza citing Msibi (2002:30) mentions a number of fruits that are part and parcel of the Swazi Food heritage.

*"...Granny gave us emanthuna." Ahleke acishe afe Temvelo sekakhumbule kahle, bese uyamlungisa dzadze wabo, "No Temashayina, I think you are mistaken, granny said those were emantulwa."*

“...Granny gave us ‘graves’.” Temvelo laughed at her sister when she remember the term. And she corrected her. “No Temashayina, I think you are mistaken, granny said those were emantulwa.

‘Emantulwa’ is a Swazi fruit. One must note that the child-character gives a wrong name for the ‘fruit’ as she calls them ‘*emanthuna*’ – ‘grave’ and she is corrected by her older sibling. In a way, the knowledge of the Swazi fruit is promoted to the present generation and shall be preserved for the future generation. Another example is found which shows the cultural lesson.

“*Ngemahubhulu lawa bantfwabami...*”

“These are emahubhulu my kids...”

“...*ucondze esihlahleni semtelemba?*”

“...are you not going to an umtelemba tree?”

“...*utsite gogo singakuphi lokungadliwa.*”

“...granny said we mustn’t harvest what’s inedible.” (Msibi, 2002:31).

The above exerpt also serves as a cultural lesson to the present and future generations that some wild fruits are not edible. The writer has used the Swazi literature to preserve and promote Swazi fruits that should be swallowed and those not to be eaten. This is also another element that is brought up by Mabuza cited in Msibi (2002:32):

“*Temashayina losahleti embikwesihlahla sentfuma utsi yena ukha ematelemba akhe.*”

“Temashayina sitting in front of umntfuma tree very sure that she was eating her ematelemba fruit.”

“*Hhayi-ke loko!*”

“Not that!”

Through the work of literature, Mabuza quoted in Msibi (2002:32 & 33) points out the hindrances in the preservation of the Swazi traditional fruits. She brings the elements of negligence towards nature.

“*Batsite nase bayawufika khona bakhandza linyenti letihlahla naletinye titselo kumnyama khwishi umsiti. Loku kwakukhombisa kutsi betishiswe ngumlilo.*

“When they close to the place they realized that the trees and other trees were burnt down by fire and the place was black with soot...”

“...*bashise nakungena busika...*”

“...burnt beginning of winter...”

The above excerpt proves that negligence in terms of uncontrolled fire in other parts of the country of Swazi people is working against the preservation of the Swazi fruits. All that is left shall be the names of the fruits and the future generations shall know the existence of Swazi fruits through the writing of Swazi literature.

With the country, Swaziland, working towards Vision 2022, which is to attain First World status, development is also demanding that the ingenious trees (fruit trees) be destroyed for infrastructure. The following quotation can also be considered. (Mabuza in Msibi, 2002:33).

*“Mane-ke akamanyenti lonyaka kakhulu lamagwava ngobe tihlahla letinyenti batishisile nakungena busika, kantsi letinye batigeca nabacaba imiti yabo.”*

“Unfortunately, this year there are not many since many trees were burnt down beginning of winter and when we were constructing their homes.”

*“Yegogo kusho kutsi sitawutsi siyabuya kadzeni, sikhandze kute onkhe lamahlatsi.”*

“Granny, it means that when we return long we shall not find these fruits here.”

The extract shows that the development is working against the preservation of the wild fruits but the writers see to it that the future generations know the fruits that were edible to their fore-fathers through the writing of Swazi literature.

Another aspects that the writers have used is the mentioning of the fruits and how they help the citizens of the country other than enjoying their good tastes. The fruits are ‘emaganu.’ The people not only make a traditional beer but only a bread spread ‘jam’. People also sell the fruits in order to make a living. (Mabuza cited in Msibi, 2002:32&33).

*“Ungibona nje ngitiphilela ngawo lamaganu.”*

“The emaganu fruits give me a living.”

*“Lapha endleleni uhambe uyabutwa gogo kutsi yini-ke emaganu. Asukeleke njalo achaze, aze abatjele nangalotjwala bemaganu lobuphiswako butsengiswe ngemali leshisiwe. Achaze nangekwekubhoca sinkhwa lokwentiswa ngawo emaganu.”*

“On the way, the grand mother is asked a lot of questions about the Swazi fruit.” She went overboard explaining about the Swazi beer brewed from the emaganu fruit that is sold expensively. She also explained about the bread-jam that is made from the very fruit.”

*“Loku nibabona nje batawufika ekhaya bawafake emapulastikini bese bawabita mpondo nome lamatsatfu emalangeneni.”*

“As you see, when they get home they shall package them in plastics and sell them at E2.00 or E3.00.”

By the mentioning of this, the writers not only preserve the knowledge of the fruits but also promote them by showing how important they are in the lives of the people of Swaziland. The Swazi literature has been used effectively to promote the fruits. It serves as a lesson to one that the fruits could be used to generate income in a home. The Swazi literature has also been used to preserve the knowledge of the Swazi fruits as the next generations would embrace the way of living of their fore-fathers. This is after all the people that they are, their identity, the culture.

Mabuza quoted in Msibi (2002:32) also mentions another traditional fruit, “*Phela kadze acala yena kudla emaganalandela.*” – “She started long enjoying granadillas.” Msibi (2002: 36) in her short story **Lilungelo Lesitukulu** also mentions a number of traditional fruits that Swazi people boast of in their list of traditional food. The Swazi fruits are mentioned in page 36: *Ematfundvuluka, Tineyi, Sijelele, Emahlala, Imikhwakhwa and Manefu.*

Msibi (2002:36) also mentions the importance of nature firewood used when making fire. Swazi people cooked their food using raw fire, and firewood had to be fetched from the forests. Not all dried trees should be used in making fire. Msibi uses her short story to teach that and this is a drive to preserve the traditional trees that are part of the Swazi culture. (Msibi, 2002:36).

“*Tinkhuni loku lenikwetfwele? “Tihlahla tini leti? Niyatati?”*

“Is this firewood you are carrying?”

“*Tihlahla tini leti? Niyatati?”*

“What kind of trees are these? Do you know them?”

“*Asitati babe, kepha tinkhuni. Sihlale sibasa tona ekhaya.*”

“We don’t know but this is the firewood we use at home.”

“*Hhawu bantfwabami, loku lenikwetfwele ngumlahlabantfu yinchitsamuti nesihlangu. Nibatjele ekhaya kutsi lomunye babe usibute kutsi ngabe tinkhuni yini lelesikutfotile...*”

“My children, this is ‘umlahlabantfu’ (desert people) ‘yinchitsamuti’ (destroy household) and ‘sihlangu.’

“*Tinkhuni mbamba temalahle umzilazembe, mangololo nembondvo. Sekwasala sitfwetfwele kuphela letinye atisafaniswa.*”

“True coal firewood is ‘umzilazembe’, ‘mangololo’ and ‘imbondvo. Now, we have only ‘sitfwetfwe’ the other are very rare.



Cultural in Swaziland, one may not just use firewood for making fire in his / her home. There is a belief that some wood may tend to be disastrous in the family where it has been lit. Fire is expected to provide warmth for the Swazi people, but with the wrong use of the type of tree (firewood) it could signify death, and different kinds of bad omens. This is why in the Swazi culture it is important that one knows the kind of tree to be used when making fire. The names of the woods / trees say a lot in the culture of the Swazi people. “*Umlahlabantfu*’ is deserting people and there is a Swazi belief that if one uses the type of firewood s/he will definitely go astray. The second one mentioned in the Swazi short story is ‘*inchitsamuti*’ which means destroying the household. The Swazi writer has used the Swazi literature to teach the generations (present and future). This, therefore, preserves and promotes the right use of the firewood as she names the right firewood that should be used in the Swazi way of life. Firewood symbolises warmth in the culture of the Swazi people so the right brand of it should be used not the ‘*umlahlabantfu*’ or the ‘*inchitsamuti*’ which would provide cold (trouble) to families.

The Swazi people have also a way in which they treat death that struck in their society. Dlamini and Masuku (2013:122) state that Swazi people truly respect death. They further mention that this is evident in the words used to address death that it (death) is respected. They give a list of words to show that death is respected. Some of the phrases are proverbs and idioms, whereas some are euphemism.

- *Kufaka ingubo emlonyeni* – To have no words (euphemism)
- *Kuhamba emhlabeni* – To go from the earth (euphemism)
- *Kusishiya emhlabeni* – To leave the earth (idiom)
- *Kuya kulabaphansi* – To go to the ancestors (idiom)
- *Kwendlula emhlabeni* – To pass the earth (euphemism)
- *Kusilahlekela* – To be lost (idiom)

The use of such words to refer to death shows the uttermost respect given by the people of Swaziland who respects culture. Quite a lot happens when it comes to death and different Swazi literature writers display different aspects of it. Mkhonza cited in Msibi (2002:42) reflects on how Swazi people treat death cultural.

“...sesibuyile phela sitokwekhuta umhlolo namake LaMpotjane.”

“...we came back to offer our words of condolences.”

In the short story, **Unguye Malukatane** – ‘She is my Daughter-in-law’ Mhlanga quoted Simelane (1996:6) writes:

*“Kubantfu labangenako bekukhona intfombatana labeyingiwa. Lentfombatane yeta itihambela yodvwa jwi. Yangena ngemoto yayo lemhlophe cwa i-Opel...Bayisita labanye bomake, yancengancenga seku-bhekwe laphe kulihwa ngakhona.”*

“To those coming into the home there was an unknown girl who came on her own. She was driving a car, Opel... Other women helped her as she struggled in her steps. They were heading towards the prepared room where mourners were attended.”

Swazi people believe in mourning. Mourning, according to Dlamini and Masuku (20013:124), should be respected by all in the community, not only in the bereaved homestead. If one shows no respect to death s/he should be reported to the community higher structures. The mourning provides warth for the troubled family as the comfort flying their way shows support that is offered by the community. It shows that they are not on their own but are sharing the pain with others. The members of the community visit the bereaved family to offer their condolences and also offer help with whatever the family may need. It is a sign of unity. As depicted in the second quote, not only known people offer condolences but other people do come especially if they knew the deceased and the people found at the home should take care of them like they did in the short story, **Unguye Malukatane**. Swazi people believe that ‘They cry together and they celebrate together’ so to them one’s loss is the loss of the other. This is done the minute the death is announced until a month or so has passed after the burial of the deceased. This is the Swazi way of life when it comes to death and the writer has used her literature writing to preserve it and further encourage that it should be promoted.

In addition to that, the corpse was kept in the sacred house ‘*Indlu Kagogo*.’ Nowadays, however, modernized mortuaries are used for health reasons and to prevent decay of the corpse. What one must note is that the corpse is brought a day before the burial. Again, that is done to allow the dead person to ‘rest’ in his / her home for the very last time. Vilakati and Msibi (2006:220) state that “*NgeSiSwati –ke loшонile uyaphumula...*” – “In Swazi culture the dead person should rest...” This is meant to leave his / her spirit in the home that is why cultural the body should be taken to ‘Indlu Kagogo’ and to the family kraal for ancestral purposes. There is a belief that the family

ancestors ‘stay’ in these two above-mentioned places. The dead should join the ancestors according to the belief of the Swazi people. Let’s consider the following example taken from a short story, **Incwadzi Lengenakheli** in Msibi (2002:44)

*“Walandvwa emakhateni emini yantsambama ngaLwesihlanu Weta kakho. Endlini yakho bekugcwele labete kutowulila.”*

“You were fetched from the mortuary in the mid-afternoon on a Friday. You came to your home. In your house, there were many mourners who had come to offer their condolences.”

In **Unguye Malukatana** – ‘She is my Daughter-in-law’, Mhlanga cited in Simelane (1996:6) supports this as he opens his story:

*“Lilanga lase litsambeme impela bantfu baphuma bangena, buso bubheke phasi. Tatseleka tihlobo letisedvute nakhashane emtini waSongedla Mbatha lapha eNdubazi, eNyamane. Sase singene sidvumbu ekhaya. Sasitawuphumula lilanga linye bese siyofihlwa.”*

“It was before sunset and people were going in and out of the home. Relatives coming from both close and faraway places were flooding Songedla Mbatha’s homestead at Ndubazi, Nyamane. The body / corpse was already in. It has to rest one day and the buried the other day.”

This shows the way of life of the Swazi people. When the corpse is brought from the mortuary it shouldn’t be late in the day and it should meet a number of people. According to the people of Swaziland, it could be a bad omen to bring a corpse when it is dark and to have no one to welcome a corpse at his / her home. And, the issue of ‘resting’ the corpse is of great significance. This cultural practice is well depicted in the Swazi literature.

Furthermore, inside the mourning house there should be family blood of the deceased even if it’s a bride / wife / daughter-in-law in the family. Her blood relatives should come and be shelter the corpse. In Swazi culture, there is a saying that goes ‘*Umntfu ungcwatjwa bakubo*’ – ‘a person is buried by his /her family (blood).’ Further examples of cultural depiction used by Mkhonza quoted in Msibi (2002:44):

*“Bakhona nabodzadzewenu nenyoko lomncane...”*

“In presence were your sisters and aunt...”

This clearly shows that the deceased relatives had taken control of the mourning house though they might have minimal say in the proceedings towards burial. They are there to offer advice in the

way the deceased might be buried and to see if really their blood is treated with respect by her in-laws. This is well presented in the Swazi way of literature to preserve and promote the practicing of the culture of the Swazi people.

Also, the sitting arrangement inside the mourning house is important and respected in the culture of Swazi people, especially once the corpse has been brought to the house. Swazi literature has been used to teach this to the present and future generation who may come in contact with this literature work. Mkhonza mentioned in Msibi (2002:44) writes:

*“Abekhona unyokotala atsite ngenhla kwelibhokisi lakho.”*

“Your mother-in-law had occupied the top (your head) position.”

From the example above, it is evident that the writer is correcting a behavior from mother-in-law as she is wrongfully occupying the head position of the late son. She is not supposed to because the son had a wife. The wife should sit at the head position of her husband to show that she is the one who has lost a lot. It is more like the head of the ‘death’ is resting on the lap of the wife. An old man can not have his head on his mother’s lap. It is uncultural. It is not even men occupying the head position. Men console each other outside in their space ‘*esangweni*’ not inside the house. Through this, the author is showing what is right and wrong hence preserving and promoting the culture of the Swazi people.

Subsequently, the issue of death also has to be treated on how the person met her / his demise. There are other rituals that need to be performed if the deceased was stabbed, has drowned, got a car accident or committed suicide amongst other unnatural causes of death. There is a belief that such unnatural deaths should be stopped and avoided hence the certain rituals that are performed. If the rituals are neglected and avoided, there is a high possibility of experiencing similar unnatural deaths which are not wanted in the culture of the Swazi people. This is also shown in the short story, **Liwashi LaMbalekelwa** by Mkhonza cited in Motsa (2004:154).

*“Sagcine simise lithende ngephandle...”*

“We had to pitch the tent outside from the home boundaries...”

Through this work of art, the Swazi writer is preserving the culture of the Swazi people as she creates an awareness to those who may not be aware of the tradition. Again, if the body of the deceased drowned or got an accident, the culture of Swazi people demands that the spirit be fetched

from wherever the person met his / her death. There is a ritual that has to be performed. Vilakati and Msibi (2006:229) mention that in Swazi culture a late person's spirit is brought back to the home so s/he joins the team of the family ancestors. There is a belief that if the spirit is not brought back to the where it belongs it shall trouble. Dlamini and Masuku (2013:123) declare that if a person passed on away from home, his / her spirit should be fetched by the elders of that particular home. They say that a certain branch of a tree '*umhlalabantfu*' (loosely translated as throwing people) or '*umhlanga*' (reed) is used to get the shadow and spirit of the deceased after the cleansing ceremony.

Mabuza quoted in Msibi (2002:67-72) uses her story **Umbhedze Wetinhlungu** to indirectly comment on the effects of a spirit that was not fetched from the accident spot. Now, the spirit in the form of the ghost troubles people who travel by foot at night. Swazi culture stresses that a 'person' be fetched from his / her dead spot using a reed, a ritual that must be performed (Vilakati and Msibi 2006:229). Mabuza named in Msibi (2002:72) gives an example of the effect of an unperformed Swazi ritual:

*'Angikeva nekutsi butfongo ndzini bungehlule nini. Solo ngigcine nje ngitinomela ngibhekise buso phansi kulengcumngcuma yembhedze. Kutsi kusile ngive ngemoya lobandzako lobewubelesele ngekungiphephetsa, ngitsi ngitsi cala, cala ngive kwangatsi kukhona lokwembulekako engcondvweni yami. Ngiye kanye ngisukume. "Hawu! Kantsi ngisemathuneni! Joyce usho indlu yakhe usho lelithuna. Kantsi lombhedze bengilele kuwo nje ngulengcumangcuma yelithuna."*

'I don't know when I fell asleep. The last time I was awake I was facing down in the huge queen-bed. The cool breeze made me realize that it was morning. Looking around me something came to my senses. Slowly, I stood up. "What! I'm in a tomb. Joyce refers the tomb to a house. I was sleeping on the huge tomb."

The importance of fetching the spirit of the dead and bringing it back home is very important in the culture of the Swazi people. This is a part that also completes the burial ceremony of the late soul. This is mentioned in the Swazi literature to preserve and promote the culture of the Swazi people. This is clearly presented in the short story **Liwashi LaMbekelwa** by Mkhonza cited in Motsa (2004:156) where she makes the first person narrator say:

*"Bebahamba bawubeka umhlanga bawutsatsabasho kuye kutsi, wena kaBhavumula kuStetana, sesewela sigodzi sakaMkhweli."*

“They would push the reed down time and again and you would hear them say, you son of Bhavumula son of Stetana, now we crossing the tributary of Mkhweli.”

This vividly proves the importance of reed in the Swazi ritual of fetching the death from the dead spot and this is presented in the literature of the people of Swaziland. This is solely done to prevent the dead spirit troubling the people and probably causing more death in the very spot. Again, the *umlahlabantfu* is very symbolic as the name of the tree signifies. It is all about throwing people, and in the culture of the Swazi people burying is also referred to ‘*kulahla umufi*’ that is throwing the dead.

The richness of the Swazi culture when it comes death is also evident in case the body of the late is not found, for example when the person drowned and they haven’t got the body. The spirit of the individual should be brought back home. In such a case, there is also a ritual that is performed. There is an example of the ritual performed in Mkhonza’s short story mentioned in Motsa (2004:156):

*“Emabhuluko akhe nemahembe bekubheke enhla nakubekwa eluhlakeni. Bamkhokha ngetinyawo umfoka Bhavumula waphuma ekhaya ngimhambela embili.”*

“His pairs of trousers and shirts was facing up when put on the traditional stretcher. He was taken out of the house, the feet first, Bhavumula’s son and I was leading the way.”

The fact that Mbekelwa’s body wasn’t found, his clothes had to take his position after the ‘spirit-bringing’ back ritual was performed. The clothes took his position since his body was not found. On top of that, the narrator, younger brother, led the way to the graveyard. By leading the way, it is a cultural indication that he was now taking over the responsibility of his dead brother. It is a sign that now he shall be heading the family since their father was the first person to pass on giving the responsibility to Mbekelwa who has since passed on. The culture of the Swazi people is clearly portrayed in this Swazi literature.

Consequently, the coffin is placed with great care inside the dug grave. The coffin is covered with a blanket. It is not put bare. A grass mat is also torn and used to cover the coffin. The following quote that has been taken from Msibi (2002:45):

*“Libhokisi lalembeswe kahle ingubo lebovu. Walemukela malume wakho nemadvodza lamabili libhokisi. Balibeka phansi kahle. Lambonywa ngelicansi lelisha kwabitwa umndeni utowutsela umhlabatsi. Nami ngawutsela sengifuna kukuvalalisa kwekugcina.”*

“The coffin was neatly covered in a red blanket. Your uncle received the coffin with the help of two other men. They carefully put it down. Family was called to pour soil. I did too just to say my final ‘good-byes.’”

Mkhonza quoted in Motsa (2004:156) further states that:

*“Ngawubuka umhlabatsi wekugcina nawutselwa kungcingcwa, ngalibona litje lasenhloko nalibekwa. Yabonga indvuna kulabo labetile yabatjela kutsi bajike ngasekhaya bayowuyisa sandla enhloko.”*

“I watched the soil being poured and being stamped. I witnessed when the ‘head-stone’ was placed on the top (head) position. The Headman appreciated the community for helping in the burial and he asked the mourners to go via the home to get something to eat.”

The above quotes show the last acts that are done in the burial of relatives in the culture of the Swazi people. The two writers clearly use the Swazi literature to promote and preserve the culture of the Swazi people as they display the rituals that are a must do when it comes in respecting death by the people of Swaziland. Swazi culture demands that the dead be given utmost respect hence a blanket is used to cover the coffin not to display it bare. There is a belief that the dead person needs a blanket in the next world, and the grass mat indicates the acceptance that the person is no more since no one must sit on a torn grass mat. The Swazi literature has been used to educate the present and future generations as it (Swazi literature) preserves and promotes the Swazi cultural practices.

As mentioned earlier, “*Umntfu ungawatjwa bakubo*,” the uncle had to go inside the grave to see to it that the ‘house’ is well prepared and again receive her blood as she is put in her ‘resting house.’ Moreover, the ‘pouring’ of the soil marks the closure that people have that is why family and relatives are asked to ‘pour’ the soil first. Once the grave has been covered, a stone is placed on the top part. And thereafter gives an indication that the speech could be made. The last person to speak in the representative of the chiefdom. He appreciate all that has happened. This is clear in the literary works of the writers and it undoubtedly preserves and promote the culture of the Swazi people.

Swazi traditional homes are made and thatched in a certain way. Swazi people are so particular with their homes. They believe constructing their homes using nature (grass) connects them with their past life and the lives of their fore-fathers. There is the belief that the fore-fathers shouldn’t get lost when they ‘visit’ them but should find their homes exactly in the Swazi expected structures.



This is why the homes in the Swazi society face the east direction (Vilakati and Msibi, 2006:186). Dlamini and Masuku (2013:2) state that “*Kuma kwetindlu ekhaya lesiSwati kuveta tonkhe letigaba temphilo yeliSwati...*” – “The way a Swazi homestead stands shows the life of a Swazi...” A Swazi homestead has or should have many huts. This is unknown since the changes that have been experienced in life. In the short story, ‘**Fanalakhe** – ‘His Boy,’ Ntshangase named in Motsa (2004:29) reveals only three huts in a traditional homestead of the Swazi people.

*“Usuka endlini yekulala angene edladleni... Nango ashikitela acondze endlini lencane.”*

‘There she comes from the ‘bedroom house’ then she goes to the ‘kitchen house’... After that she walks to the’ toilet house.’

In the culture of the Swazi people, a homestead has a wife-sleeping hut (bedroom), a kitchen ‘*edladleni*’ and probably the toilet. All these huts are not attached to each other like it is in the Westernized and modern houses. There is a belief that for privacy and healthy purposes, these shouldn’t together but far apart. This is illustrated in the short story **Fanalakhe** – ‘My Boy.’ In this way, the culture of the Swazi people is preserved and promoted in their Swazi literature.

In addition, a Swazi traditional home should have a hut solely for the brewing of traditional beer. Brewing beer is a must do in a Swazi home as a woman / wife should prepare beer for her husband and companions when they have met in the home for their personal matters. Not only does the wife brew beer for the husband but for selling purposes too. This is also another way of making ends meet and be stable financially. In the SiSwati novel **Bungani Bebangani** – ‘Friendship of Friends,’ Magagula (1997:19) also depicts the culture of the Swazis:

*“...ingene lapha esibuyeni lakutsengiselwa khona tjwala.”*

“...he went to the spot where beer is sold.”

This is evident also in the real home of the people of Swaziland. It is in their culture and Magagula through his work of literature has rightly put it to preserve and promote the culture of the Swazi people.

To emphasize on this aspect of culture, Magagula (1997:21) also mentions that the other co-wife has her beer-brewing hut too. It is a way of making a living for the traditionally wedded wife. It is part of the culture of the Swazi people. (1997:21).



*“Ha! Ye wena mntfwana! Angikhulumi yaka bomake lomncane wakho mine. Ngiteka talapha egumeni lami.”*

“Hey! You child! I’m not talking about your step mother. I talk about my household.”

The Swazi literature not only reveals the huts but the fact that polygamous relationships exist in the Swazi homes. The speaker in the above quote addresses her co-wife as ‘make lomncane’ to show that her child should also give her the respect despite the fact that they are sharing a man. This teaches respect and the importance of not meddling in the affairs of another household. Cultural, this promotes the acknowledgement and respect, teaching the young generations to come this aspect of the Swazi culture. This, therefore, shows that the Swazi literature has been used to preserve and promote polygamous families that have respect in the family relationships. Respect is part of Swazi culture as stated earlier.

Polygamous relationships are part of the Swazi culture. The literature of the Swazi people encourages polygamous relationships. They should be done openly. The first wife should be engaged when the husband contemplates taking another wife. Culture encourages no surprise. And the hut of the other co-wife should also be in the same compound with the rest of the huts. **Tiga Temakhonkhosi** Ntshangase cited in Simelane (1996:90) inscribes:

*“Kona vele nje LaMbingo ukutsatsaphi kutsi angashiya indlu yakakhe ete ngala etewukhalisa lomntfwanaMzomba? Uyati nje nemnaketfu wasihole...” Asatsi usakhuluma Khulumile abe asamtsetse etulu unina, salukati seNkhosi lesi lebesivele singevani nemsindvo nekucabana.’*  
*‘Yeyi wena Khulumile. Ngitsi Khulumile, ake uyekele kucabanisa labantfwabami.’*

““Why would LaMbingo leave her hut and come to LaMzomba’s hut? Truly, my brother created this mess...” Quickly the old woman interjected her. She never liked quarrels and conflicts.

‘Khulumile! Khulumile, stop causing the quarrels between my children.’

This shows that there is conflict hence Ntshangase citing in Simelane (1996:90) gives a lesson through the words of the old woman who asks her daughter not to cause a quarrel between the co-wives. In the culture of the Swazi people, the co-wives are just equal in the eyes of the mother-in-law and of the whole family. They have joined the family and they should treat each other as sisters. The problem arises when the husband never told the first wife about the next ‘catch’ or when he fails to give respect to the senior wife. The culture of the Swazi people expects the

husband and the family to do everything in the open to avoid conflicts. There is an example taken from **Tiga Temakhonkhosi**, (1996:90):

*“Batsengelwa wena titofu, bakhelwe wena bhilidi langcwengcwe, bachashelwe wena tidzandzane. Ha, kodywa ngiyamatisa lowangemuka indvodza yami. Maye waMkhabela bekanginaka ngingedvwana kuye.”*

“They are bought stoves, built huge houses, have maids. I hate the one who took my husband. Mkhabela took care of me when I was still his only wife.”

This is what is discouraged in the culture of the Swazi people. Ntshangase, through the short story, is correcting the existing misconception that there is enmity between co-wives. The husband ‘Mkhabela’ has let down the culture of the Swazi people by not treating his wives equally and fairly. Swazi culture encourages good family relationships and this is evident in the Swazi literature as the old woman tries to bring order in her home taking no sides.

Still on the family relationships, as stated earlier, it is part of the Swazi culture to have two or more wives but this is done and performed openly. This is not done secretly without the knowledge and blessing of the other wife(s). The other wife(s) should know the intentions of their husband adding another wife in their home. Msibi (2002:99) corrects the cultural misconception in her short story, **Ligugu LaTengetile** – The Pride of Having Tengetile.

*“Nangesikhatsi kutekwa Tengetile, weva sekumekeza umuntfu nje esibayeni angati kutsi sekwentenjani.”*

“Even when Tengetile was taken as a wife, she only heard the customary cries from the kraal and she completely didn’t know about it.

This is used by Msibi in her writing to correct the wrong doing in the culture of the Swazi people of side stepping the senior wife. All relevant stakeholders in the family should be made aware before a new wife is taken. There are no surprises in the culture of the Swazi people when it comes to the taking of the new wife. The work of literature is used to preserve and promote the culture of the Swazi people.

Coming back to the traditional huts of the Swazi people, another hut that is important in the Swazi culture in the girls’ hut which is known as ‘intsanga.’ Mohammed et al (2009:12) say ‘intsanga’ is a hut for female children. They state that it is on the right of the homestead and it is not constructed with the other huts. This hut is a no-go area for any male in the home and this is solely

done to give the female child the privacy that they need when they have the male visitors. Some Swazi writers make a comment on it, teaching the present and future generations how Swazi people lived their lives before modernization took control. Magagula (1997:22) in his novel, **Bungani Bebangani** presents an example of such a hut:

*“Utsite kube acedze kukhuluma nenina Thuli wacondza entsangeni wayolala.”*

“After she finished talking to her mother, Thuli went to her ‘intsanga’ to sleep.”

Thuli is a girl child and it is revealed that she sleeps in her own hut ‘intsanga’ young as she was. This is done solely to give privacy and prevent incest. The ‘*intsanga*’ is also used if the maiden has her male visitor. This is done openly if the male friend is known and is in a process of taking the girl as his wife. This is not done by young girls but big girls ready to have a man. Another short story worth looking is **Singumnyani BoGamedze** by Nsibandze named in Simelane (1996:11):

*“Mhlupheki kwate kwasa solo amangele kutsi kantsi entsangeni yaSindi kuhle kangaka.”*

“Mhlupheki never slept but admired the beauty of Sindi’s room (intsanga).”

The literature excerpt above shows that the only a time a male is allowed in the girl’s hut is when it is known by the parents. Mhlupheki in the story had come to pay a traditional fine and it was not an offence for him to sleep in the girl’s room. He got the blessing from his fiancé’s parents. Through the excerpt above, the conception that a girl can have male visitor in her hut is absurd. Responsibility is encouraged from a young age not that the girls are encouraged to do as they please in their huts.

Similarly, boy-children have their own hut known as ‘*lilawu*’ and girls are not allowed in the hut unless the boy is ready to get married. ‘*Lilawu*’ is the hut that is occupied by boys and it is easy to identify it as it is surrounded by logs. (Mohammed et al, 2009:13) They further mention that in the Swazi homestead, the father of the home also has his own ‘*lilawu*’ as he does not sleep his wife in the same hut but he calls her / them to visit him. If a girl (bride-to-be) visits, it should be known by the elders in the home. This is depicted by Magagula (2005:12) in his drama **Lilungelo Lakhe**, the stage direction says:

*“Ekhaya kaMbhamali endlini yaKhanya. Ulele Khanya kanye naNikiwe. Kufika Lontombi, Temtsimba nabafati labatsafu.”*

“In the Mbhmali homestead, in Khanya’s house. Khanya and Nikiwe are asleep. Lontombi, Temtsimba and other three women come.”

This shows that a boy never sleeps in his parents’ house. Magagula uses Swazi literature to teach and preserve the way of life of the Swazi people. In the above quote it is clear that Khanya is a big boy and is ready to marry Nikiwe on this eventful night that is why he is allowed to have the girl-visitor.

‘*Lilawu*’ is also used by boy of different ages. Mkhonta mentioned in Motsa (2004:156) writes:

*“Ngaphuma lapho ngaya elawini ngatsatsa tonkhe titfombe takhe...”*

“I went to our hut ‘lilawu’ and took all his photos...”

In the novel, **Nalu Lubhambo Lwami** ‘Here is my Rib’ by Mgabhi (2001:3) also writes about the boy’s hut. The Mabuza family is a wealthy family that affords building a big house but the Swazi write has used her writing to show that despite the financial muscle one may have, it is important that the culture is preserved. This is depicted in the prose work:

*“Waphuma lapho endlini wacondza elawini laZibonele atsi wetama kuphotisa kuyawuphotisa ingcondvo.”*

“He gets out of his house and went straight to Zibonele’s house trying to ease the heavy mind.”

As stated earlier, boy have their own hut in the setting of the Swazi traditional home. Only males have to go there that is why the father has the courage to go to that house to talk to the boy. The placement of the ‘lilawu’ is cultural and the writers of Swazi literature has used their works to depict that hence preserving and promoting the culture of the Swazi people.

The most important hut in the Swazi cultural home is ‘*Indlu Kagogo*’ – ‘Grandmother’s hut’ and, Dlamini and Masuku (2013:3) ascertain,

*“Ekhaya lesiSwati, kungakakhiwa tonkhe tindlu, kwakhiwa indlu yakagogo. Loku kukhomba bumcoka bayo ekhaya lesiSwati.”*

(In a Swazi homestead, before all huts are constructed, the grandmother’s hut is built first. This shows the importance of the hut in the Swazi home).

Amongst other things done in this hut, family talks are held in this hut. There is a belief that the hut is infested with the spirits of the family’s ancestors. This is why talks are held in this hut in the culture of the Swazi people. According to Dlamini and Masuku (2013:3) ‘*indlu kagogo*’ (also

known as *indlunkhulu*) should be in the centre of the homestead to show the importance of the hut. Mohammed (2009:13) also explain that the hut is also used for a woman's baby-delivery. The old woman also sleeps with her grand children in this hut.

In Dlamini's drama **Kuba Njalo Nje** the hut is mentioned several times when the family was having its talks on certain issues. Examples are evident in Dlamini (2004:18, 23, 42, 45&49) where the sacred hut is mentioned.

*"Kuhleliwe endlini kagogo."*

"They are seated in grandmother's hut." (2004:18):

Another example is evident in the same book by Dlamini (2004:23):

*Madoda naMadlozi bahleti etitulweni endlini kagogo bakhuluma naLaMetfula.*

"Madoda and Madlozi are seated on chairs in the grandmother's house with LaMetfula seated on the grass mat.

The two quotes from the two pages depicts a situation when the family has gathered in the sacred hut to have their deliberations on the dreams that Madoda has been facing. The talks are listened and watched by the ancestors. This is the belief of the Swazi people. The literature has shown that, though anciently the people never used chairs but sat on the grass mats unlike the way it has been presented in Dlamini's **Kuba Njalo Nje**.

Other kinds of talks that are held in this hut include *Bayeni* – Groom's people when coming to pay dowry, *Umtsimba* – Bridal team, '*lobola*' - dowry negotiations, and mourning in case of death. Starting with the last point mentioned, before the existence of mortuaries, corpses were kept in this hut before burial. This was meant to leave the spirit of the deceased in this hut as s/he joins ranks with the family's ancestors.

The short story, **Singumnyani BoGamedze** by Nsibandze cited in Simelane (1996:13) and in the short story, **Lugege Nensulamnyembeti Khona La!** by Makama mentioned in Magagula (1994:109) highlight the importance of '*indlu kagogo*' as there are 'fine' and 'dowry' negotiations, respectively. The two writers have used the Swazi literature to preserve and promote the significance of the cultural hut.

In **Singumnyani BoGamedze** (1996:13):

*Bekuhlobile kulendlu kushaya umoya lobandzako kwendlelwe emacansi kukakiswe yonkhe indlu.*

The hut was clean and there was cool refreshing air. Grass mats neatly placed.

In **Lugege Nensulamnyembeti Khona La!** (1994:109):

*Sebangene endlini, uphelele khona wonkhe losamdzala elusendvweni lwakaMkhonta...*

All were inside the hut, the elders of the Mkhonta extended family was inside...

The above citations show that literature has been used to show where and how the talks are held in the Swazi society. This is one way the Swazi writers have used the literature to preserve and promote the culture of the Swazi people. As stated, the negotiation are held by the senior citizens in the family unless the youth have been invited by the elders to witness the deliberations.

Another Swazi cultural practice that is preserved and promoted through the writing of Swazi literature in that of taking a wife the traditional way. This is another process as there are many rituals to be performed before one is said to be a wife. The bride-to-be visits her boyfriend which is '*kujuma*' – defined by Dlamini and Masuku (2013:57) as a visitation made by the girl at the boy's home. Then, in the middle of the night she is woken up by the relatives (aunts and sisters) of the groom-to-be. They shout that '*sikutekile*' - 'we have made you a wife.' As mentioned earlier in the SiSwati drama **Lilungelo Lakhe** by Magagula (2005:12):

*Temtsimba: (Amemeta). Nikiwe Hlophe! Phuma sesikutekile! (Akhulumela phasi). Uselele, utenta umlumbi. (Amemeta). Nikiwe Hlophe! Phuma sikutekile.*

Temtsimba: (Shouting) Nikiwe Hlophe! Get out we have made you a wife! (Speaking softly). You still sleeping behaving like a White. (Shouting). Nikiwe Hlophe! Get out we have made you a wife.

This marks the beginning of uniting two people. There are still more rituals to be performed after this part. Magagula, though his drama has vividly shown the culture of the Swazi people to help promote its practice and preserve its happening for generations to know it and practice.

The '*kuteka*' – 'committing' happens in another sacred place in the culture of the Swazi people, the kraal (*sibaya / esibayeni*). Mohammed et al (2009:12) say a kraal is made of logs. On the other hand, Vilakati and Msibi (2006:191) state that on the left of the Swazi homestead there should two kraals, one for cows and the other for girls. They further state that, amongst other roles of the kraal:

*“Sibuye sibemcoka ngoba nome kutsatfwa umfati atekwa noma agidza umtsimba, konkhe loku kucalwe kwentelwe esibayeni.”* – “The kraal is also important because that is where a wife is taken whether she dances during the traditional wedding as that’s where it all begins.

Swazi writers promote and preserve the culture of the Swazi people through the literary writing. In the short story, **Emhlabeni** Ntshangase cited in Motsa (2004:51) the main character, Majaheni, dreams about making Sebentile his wife traditionally:

*“Sebe... Ngikufuna esibayeni.”*

*“Sebe... I want you in a kraal.”*

*“Sebe mntfwanaketfu lamuhla ngifuna sale ubusiswa, ukhotfwe ngemadloti akaMbuli.*

*“Sebe my love, today I want you to be blessed by the Mbuli ancestors.”*

The part above shows the importance of the ‘sibaya’ in the culture of the Swazi people just like Mohammed (2009:13) states:

*“Kulapho kukhulunywa khona nemadloti... Kutekelwa khona bafati.”*

*“It’s where we talk to ancestors... It’s where wives are traditionally wedded.”*

The writer, in a way, motivates the people of the Swazi culture to embrace their way of taking a wife. Mohammed et al (2009:12) say a kraai is also used to carry out the ‘kuteka’ tradition. Magagula (2005:13) presents the ‘kuteka’ cultural practice the way it should be:

*(Esibayeni kaMbhamali Nikiwe uphetse sikhali...)*

*(In the kraal, Nikiwe is having a spear in her hand...)*

The traditional practice is presented by Magagula in his drama to create a mental picture in a way the generation would appreciate the people that they were and do their best to live according to how the ancient Swazis lived. This way, the cultural practice is preserved and promoted. The traditional wedding cannot take place anywhere but the kraal. There is a cultural belief that the ancestors also reside in the kraal so the bride has to meet her late in-laws to be blessed in the kraal. According to Vilakati and Msibi (2006:191) a kraal is:

*“Yindzawo lekukholelwa kutsi kulapho kuhlala khona emadloti alelikhaya.”*

*A place where there is a belief that family ancestors stay / reside.*

The culture of the Swazi people gives different people different responsibilities in their homes and in their societies. A mother should mother her children who are girls and let them grow to be better

women in the society just like a father should father his son and make him a better man in the home and in the society at large. Two instances are depicted where two parents play their cultural role in showing their children a way they should take.

In **Bungani Bebangani**, Magagula (1997:95) shows the concerns a mother has over the behavior of her daughter:

*“Sekukanyenti ngitsi ngiyakhuluma nanasi sidzandzane sami lesikhudlwana, Thuli lomngani walesakakho, avele angihleke bulima atsi ayikho intfo lenjalo.”*

“I have tried several times talking to my girl, Thulu who is friends with your girl, but she just laughs at me and say there’s purely nothing.”

In **Nalu Lubhambo Lwami**, Mgabhi (2001:4) presents a father talking to his son:

*“Hlakanipha! Vula lamehlo!”*

“Be wise! Open your eyes!”

In the first quote **Bungani Bebangani**, LaShongwe is concerned in the way her daughter is handling herself, sadly she is too stubborn to heed what her mother advises on. She literally looks down upon her forgetting the fact her mother has seen it all. However, in the second quote **Nalu Lubhambo Lwami**, Mabuza is concerned by his son who is fooled by his mother who says he must not have a wife. This prompts the father to go advise his son ‘opening his eyes’ in the process. The two writers have clearly shown the cultural role that the father and mother should play in the lives of their children. Cultural, boys meet their fathers in ‘*lisango*’ – where males are given life skills, and girls meet their mothers in ‘*liguma*’ – where females are given life skills. Mohammed (2009:14) define *lisango* as a place next to the kraal where boys sit with their father and grandfather. Likewise, *liguma* is a place for the females only. This is where girls sit with their mother and grandmother and are taught how to be better women.

With the quotes above, it is evident that the Swazi literature has been used to preserve and promote the culture of the Swazi people.

To get deeper, Mgabhi (2001:1) portrays Mabuza as a father who is concerned about his son who seems to have no girlfriend at all yet he has reached a stage where he should have.

*“...wefikelwa ngumcabango ngemfana wakhe Zibonelo.”*

“...thoughts about his son flooded his mind.”



For a father, it is worrying seeing a son getting close to his mother and nothing coming out of their closeness and bond especially when the son has reached a stage where he should be taking a wife. This is what a Swazi man should do, consider the nature of the life your son lives. The thoughts lead to a later conversation that Mabuza has with his son. The writer solely teaches the Swazi people that it shouldn't end as thoughts but something should be done. This is what is expected in the culture of Swazi people and it is promoted using Swazi literature. Through the literature, the practice has been preserved.

*“Vula emehlo.”*

“Open your eyes.”

*“Akusiko lokungakwetfusa, Mshengu! Kutsi ngifuna sikhulume njengemadvodza uma sisobabili.*

“Nothing bad, son! I just want us to talk as men when we are together.”

*“Hlakanipha! Ukhulile nawungaka, Mshengu! Awuboni yini wena kutsi unyoko uyayidla lemali?*

“Be wise! You're grown up now, son. Don't you see that your mother is chowing your money?”

The above statements are the words of Mabuza to his son Zibonele whom he is making a better being. In the culture of the Swazi people, a man must make a wise man out of his son and this is what Mabuza is doing to his son. This is depicted in the literature (prose work) **Nalu Lubhambo Lwami**.

Again, Mabuza is portrayed a wealthy man in the Swazi novel. He is educated but a traditionalist. According to Swazi people, a wealthy man is one that has livestock especially cows. Mgabhi (2001:1) shows that in Swazi culture richness comes with livestock. Mohammed et al (2009:12) also gives the importance of a kraal in the culture of the Swazi people. She says that it is where livestock is kept. And, a wealthy Swazi man should have a kraal in his compound. The wealth of the Swazi man is kept in the kraal. (Mgabhi 2001:1) inscribes:

*“NgeliSontfo ekuseni wavuka Mabuza wacondza esibayeni sakhe ayewuhlola kutsi ngabe kwakume njani, bafana bawente kahle yini umsebenti wabo ngayitolo. Wacala etimbutini weta ematfoleni wase ugcina etinkhomeni, cha, wakhandza kutsi konkhe kwakume kahle kakhulu.”*

“On a Sunday morning, Mabuza woke up and went straight to his kraal to check if all was well and if the boys were able to do the work the previous day. She started with the goats then he went to the calves and finally to the cows. All was well.”

The Swazi novel by Mgabhi reveals clearly that Swazi men and livestock are one. It is part of the culture and one is respected if he has a ‘bursting’ kraal with a huge number of herd of cattle. It is the life of the Swazi man. Cattle brings happiness and life to the lives of Swazi people. Cattle has quite a number of roles in the lives and ways of living of Swazi people.

Cattle, Swazi men’s pride, is mainly used to pay dowry, cleanse a family and to pay fine amongst other uses. In fact, cattle in the Swazi society symbolizes life. A man having cattle considers himself having a treasure, whereas other people consider one with cows wealthy. Cattle also serves a connection to ancestors. Swazi men use to appease ancestors. Cattle is just part of the lives of the Swazi people. Not only cattle, but goats too are used in performing certain rituals in the lives of the Swazi people who have true belief in their culture. The following citations from different texts shows the importance of having cows. They are effectively used to preserve and promote the culture of the Swazi people.

In the short story **Lugege Nensulamnyembeti Khona La** in **Indlela Ilukhuni**, Makama cited in Magagula (1994:109) depicts the use of cows for rituals:

*“Sita nato tilishumi nesiphohlango nelugege nensulamnyembeti.”*

“We are coming with eighteen (18) and lugege (another cow for a ritual) and insulamnyembeti (a cow for the bride’s mother to wipe her tears).”

In **Kuba Njalo Nje** (2004:22) there is another example of cows for ritual purposes:

*Gebeni: “...Nangu mkhulu wenu Madlala utsi akuwe timbili tinkhomo letimnyama tsu, letite namunye umbala... Ngakusasa, nihlaba intfondvolo lemhlophe cwa, lengenabala... Ngiyo-ke lentfondvolo leniyobuyisa ngayo ekhaya lidloti laloyo mntfwana lowaba nengoti.*

Gebeni: “...There is your late grandfather, Madlala who says you should slaughter two black and spotless cows... Then the following day you should slaughter a white and spotless male goat... That goat shall be used to bring back the spirit of the child who had the accident.”

More examples are also evident in **Umjingi Udliwa Yinhlitiyo**, Nsibandze (1995:74):

*Sikhulu: “...Mshiyeni ngimhlawulisa tinkhomo letimbili. Kutase kuba yinkhomo yinye yekugeza lelijaha, kube yinkhomo yenyanga...”*

Chief: “...I fine Mshiyeni two cows. One shall be used to cleanse the boy and the other to give to the witch doctor...”

In **Ubolibamba Lingashoni**, Mkhonta (1995:83) also shows the preservation of culture when Vilakati kills the goat to disown his daughter:

*“...uyihlo wabulala imbuti wayingcwaba esikhundleni sakho. Leso sento lesisho kutsi uyakwesula emabhukwini akaVilakati. Ngesingaye nje sewafa wena. Nelidliza lakho nje likhona lapha etindzeleni takini.”*

...your father slaughtered a goat and buried it in your place. That action meant that he was disowning you from the Vilakati family tree. According to him, you died. Your grave is there in your deserted home.”

The cultural teaching above shows how Swazi people value livestock. The fact that they liken a goat to a human being shows that there is more to it (goat). If the child disrespects his / her parent(s) endlessly, the goat is sacrificed and that is also done to tell the family’s ancestors about the turnout of events. This is not just a thought and action, but it is a complete act of engaging all the family structures. This is none other than a traditional curse and an indication that one no more has a place in the family’s traditional structures.

In **Emagama Ekutjelwa’s Singumnyani BoGamedze** by Nsibandze quoted in Simelane (1996:13) further examples are evident:

*“Naku labasitfume kona bakaGumedze nine bakaGamedze, batsite tinkhomo letisihlanu...”*

“This is what the Gumedzes have sent us to you Gamedzes. There are five cow...”

All the above quotes, amongst many other, are taken from different Swazi texts that show preservation and promotion of the culture of the Swazi people on how the livestock is dear to them. The livestock as stated early is used for quite a number of duties so a family should own some so in times of need it may not be difficult to use the cows and goats, sometimes chickens. This is the life of the Swazi people and it is successfully stated in the Swazi literature to preserve and uphold the culture of the Swazi people.

Still on the issue of livestock and a well-off man in the culture of the people of Swaziland, the man may pay dowry for the first born-son. In the culture of the Swazi people the wife that a man take belongs to the whole family that is why it is the duty of the man to help pay dowry for his son if the need arises. In **Nalu Lubambo Lwami**, Mgabhi (2000:1) depicts the use of cows to pay dowry for his if he wants to take a wife:

“...atikhiphile tinkhomo tekumlobolela.”

“...having forked out the cows to pay dowry for him (son).”

By merely looking at his cows, Mabuza feels they (cattle) be used in paying dowry for his only son, Zibonele, for the bride his son could marry. The importance of this part of culture is mentioned in the novel **Nalu Lubhambo Lwami**. Indeed, Swazi literature has been used fruitfully to educate the generations on how the fore-fathers lived their lives and this is a ploy by the writers to preserve and promote the identity of the culture of the Swazi people.

The Swazi people have a cultural practice of arranged marriage. This is what is called ‘*kwendzisa*’ in the SiSwati language. This is when the two families (bride’s family and groom’s family) meet and arrange a marriage for their children. The talks are held in the important hut, as mentioned earlier, ‘*endlini kagogo*’ and not anywhere else. This is meant to strengthen the bonds between the two families. Quite a lot is looked at before the arranged marriage talks go underway. If one family, especially the girl’s family, is needy and they have realized that, they may go to a rich family and offer their girl so that they also make ends meet after the payment of dowry. Also, if the girl is a princess and to avoid ‘dirty-ing’ the whole family by marrying an un-respected somebody, the family arranges a marriage where they believe the needs of the girl shall be taken of. This is all about helping each other.

In **Nalu Lubhambo Lwami** two people arrange marriage for their children. They have their selfish motives and it all goes wrong. They have their talks by the road and their plans are not blessed by the families’ ancestors. (2000:9):

“*Bacoca labomake bate bafika ekuvumelaneni kutsi bekufanele Thandi ehluwane nalomfana wakaTsela ngako LaSihlangu wetsembisa kuti abetakuyitjela intfombi yakakhe, ayicele kutsi fane yenta lebeso bavumelane ngako nenina waZibonele.*”

“The two women chatted and finally agreed that Thandi should dump her Tsela boyfriend so LaSihlangu promised that she would tell Thandi to do to execute the plans they had agreed on with Zibonele’s mother.”

“*Bebetsembisene kutsi nangabe Thandi abengaba nekungayivumi leyo, bebayowubona vele bente imitamo baye kulabo bemakhatsakhatsana babasite ngesehlukaniso.*”

“They promised each other that should Thandi refuse the plans they would try other means by going to those who shall give them ‘muti’ to separate the two.”

The act of these two women in the novel is more of a misconception of the culture of 'kwendzisa' and their wrong motives pushed them in doing this. Sadly it ended in hospital admissions and their plans totally failed. If it had been properly done, none of the bad would have happened. Through this, Mgabhi is teaching what should be done cultural hence the preservation and promotion of the culture of the Swazi people.

The paying of dowry should follow a certain procedure in the culture of the Swazi people. After the two love birds have agreed on marrying each other, the groom's family is given 'lukhalo' – a short wooden stick that is carved and it indicates the number of the cows the bride's family wants for their daughter. The *lukhalo* is defined by Dlamini and Masuku (2013:58) as:

*“Leli linani letinkhomo temaloblo letifunwa bemtini ngemntfwanabo.”*

“This is the number of the herd of cattle that is wanted by the bride's family for their daughter.”

The number of cows to fork out depends on number of things. The things could be:

- Birth order i.e. first-born or last-born
- Royal blood
- Chief's daughter
- Childless or not

'Lobola' is another important cultural practice of the Swazi people. Dlamini and Masuku (2013:72) say lobola is a practice that creates bond over two families and it is also a sign of respect from the groom's family that is afforded to the bride's family. They also state that it also shows love and appreciation for raising a wife material being. 'Lobola' also strengthens and completes the womanhood. Sibandze mentioned in Magagula (1994:80) writes about the part of Swazi culture that has to do with the paying of 'lobola' – dowry as an important part of the culture.

*“Ngamlobola umntfwanakhe ngakhipha nati tinkhomo.” Aphakamise lishumi leminwe neminwe lesihlanu. “Tatihamba ngemasondvo. Wagcotjiswa ngelibovu wagidza kwahlatjwa tingege.”*

“I paid dowry.” Lifting his fingers indicating ten plus five cows. “They were live cows. She was smeared with red-soil. She danced and we slaughtered the ritual cows.”

Magagula (2005:17) in the Swazi drama **Lilungelo Lakhe** also displays the culture of paying dowry in numbers. He uses a character in Mgobo:

*“Siyalobola gogo! Siyalobola gogo! Sita naletilishumi... Lugege nensulamnyembeti.*

“We are bring the bride prize. They are ten in number... there is also the ‘lugege’ cow and ‘insulamnyembeti’ cow.

The two illustrations taken from the SiSwati prose work show the cultural practiced by the Swazi people. The numbers of the cows paid are not the same as mentioned earlier that it is influenced by different factors. The writers are commenting on the practice with the drive to preserve the cultural proceedings for the future generations to find.

In the SiSwati culture there are a number of people that are important when it comes to the dowry negotiations. The custom could be incomplete if these people are not there. In fact, the whole cultural practice would never exist. Fortunately, the Swazi writers do mention them in their SiSwati literature writing. The practices and their nitty-gritties are well preserved and promoted through the writing. Some of the important people are: ‘Gozolo’ and ‘Umyeni’ who are leading the ‘bayeni’ delegation – those to offer the dowry.

In the short story, **Lugege Nensulamnyembeti Khona La!** Nsibandze cited in Magagula (1994:8-81) finds the use of cows for dowry:

*“... Gozolo bekunguBhamsakhe Metfula, uMyeni kungu Ngisana Masango”*

“... Gozolo was Bhamsakhe Metfula and Umyeni was Ngisana Masango.”

The two people have huge roles in the dowry negotiations. ‘Gozolo’ is the one who take care of the groom’s dowry delegation socially and see to it that the cows are not stolen. He is the one to slaughter the ritual cow. On the other hand, the ‘Umyeni’ is the one who is tasked with handling the speeches on behalf of the groom’s family. Cultural, these two people are key and the Swazi writer has used the Swazi literature to preserve that part of culture by mentioning it in the literary work.

With Swazi culture diverse, there are other rituals that are performed when a wife is taken and it has been mentioned in one of the quotes above.

*“...Wagcotjiswa ngelibovu wagidza kwahlatjwa tingege...”*

“She was smeared in the red soil and the dowry ritual cows were slaughtered...”

Two things have been mentioned in the quote that completes the taking of a wife. ‘Libovu’ – red soil – is a kind of a soil that the bride is smeared with by the household grandmother or old woman.

It indicates that the woman is now part of the family as it is used for ritual purposes. Once one is smeared with it, cultural, it shows that the woman is then a wife. It is even a bad omen to smear one person twice. With the part mentioned above in the literature, SiSwati literature has been used to preserve and promote the culture of the Swazi people.

Still on the ancestry rituals, the Swazi people believe that dowry is paid to grandmother of the bride that is why they shout her name when they arrive at the thick of the night (good time to commence the dowry cultural practice). The ‘Gozolo’ or ‘Umyeni’ should shout ‘*Siyalobola gogo*’ – ‘We are paying dowry grandmother.’ Even if the grandmother is no more alive, there is a belief that her spirit lives on so she must be awoken. Before the people are taken in, they are chased and beaten with firewood. This is seen as a game but it unites the two families and it’s a sign that the groom’s family is welcomed in the home. Let us consider different Swazi writings by different Swazi authors used to preserve and promote the tradition.

Magagula (2005:17) in his drama makes his characters display the Swazi tradition:

Mgobo: *(Amemeta kakhulu) Siyalobola gogo! Sita nato letilishumi...*

Hlophe lomncane: *(Acondzise emadzandzaneni, boZethu). Hambani nibajikijele ngetinkhuni bese-ke niyababita niyabangenisa...*

Mgobo: (Shouting) Granny, we are paying dowry. They are ten in number...

Young Hlophe: (To Zethu and the girls) Go throe lumps of soil, then usher them in...

Makama cited in Magagula (1994:108-109) further states in his short story:

*“Siyalobola gogo! Sita nato tiphelele nelugege nensulamnyembeti.” Usho njalo nje gozolo ulindzele kubaleka ngoba uyati kutsi utaba manti angakanetfwa, utawushaywa. Baphuma basekhaya babajikijela ngemagadze njengobe vele kwentiwa njalo ngelisiko lesintfu. Bayeni benta ngatsi bayabaleka babuye bema...”*

“Granny, we are paying dowry! We are bringing all the cows with ‘lugege’ and ‘insulamnyembeti.’ Gozolo says this ready to run away since he knew he would be teasingly beaten. The bride’s family came out and threw lumps of soil at them as it is done in the tradition. The groom’s delegation ‘bayeni’ feigned running away and they then stopped...”

The cultural practice is presented in the literature works as it is done in reality. This, therefore means that the preservation and promotion of culture is evident in the writing of SiSwati / Swazi literature.



Just like when death strikes the family, when there is the ‘*bayeni*’ the community members also join in to witness the cultural proceedings. According to Dlamini and Masuku (2013:72) *bayeni* is the group / team from the groom’s family that is bring the herd of cattle to the bride’s family. They also add that the team comprises of *umyeni* (leader of delegation), *umyeni lomncane* (assistant leader), *gozolo* (intermediator), boys and girls related to the groom, and his aunts. The writers also bring that element of culture like it has been mentioned earlier that, “Swazi people cry together and they also celebrate together.” (Makama cited in Magagula, 1994:109):

“*Sekukhona netakhamiti tendzawo...*”

“The community members have arrived now...”

Through this, it is evident that the Swazi people always show a sign of togetherness. The spirit of togetherness reigns in the society of the Swazis. The writer has manipulated that element of reality and infused it in her writing to preserve and promote the culture of the Swazi people. The literature has shown that fellow community members join to support and witness the cultural proceedings in a Swazi homestead.

The Swazi culture also caterers for children from an adulterous individual, especially women, if the woman had all the necessary rituals were performed on her when she was wedded to the family. The children the wife got if she cheated are known as ‘*emavezandlebe*’ – ‘peeping through with ears’ and cultural they belong to where the wife belongs to unless the man who cheated with her pays fine and buys them out. They remain belonging to the family. Swazi literature has preserved this sad culture and it is promoted that it shall be done as it is sad reality. The examples depicting this are taken from the Sibandze’s **Ngifuna Tinkhomo Tami** in Magagula (1994:82):

“*Libandla limbute ngalabantfwana latsi Mangobe ngimilanjwana, emavezandlebe kodvwa Silwane acale ashaye sidididi agcine sekavumile kutsi vele bakhona, akhumbute libandla kutsi labantfwana phela solo bakaSukati lomfokati utalela bakaSukati ngobe sisu abasijubanga.*”

“The committee asked him about the children Mangobe claims are ‘not his’ but Silwane hesitated as agreed to their existence. However he reminded the committee that there are still Mangobe’s children because the other guy hasn’t paid the fine and hasn’t bought them.”

The above quotations show that there should be a ritual performed if a wife has cheated and got children from the cheating relationship. Before that, the children still belong to the original husband. The illegitimate children are given a derogatory name ‘*emavezadlandlebe*’ because they



have appeared in an unlawful manner and this is discouraged. The name they have been given is insulting to show that the act of cheating is not welcomed in the Swazi culture. The man who wrongfully slept with the married woman is also made to fine before he can claim the ownership of the children. This has been fruitfully portrayed in the work of art a Swazi writer to promote and preserve the identity of the Swazi people.

Another cultural norm of the Swazi people is that of '*kungena*' which states that if a wife losses her husband through death, the family should provide another sibling husband. This is done especially if the family had paid '*lobola*' dowry. The Swazi family understands that the widow needs company. And, if there are children, these children need a male figure in their lives to help guide them. So, '*kungena*' cultural practice is solely done for that. In Swazi literature, this cultural practice is preserved through writing hence it is promoted. In the short story, **Nalo-ke Limuva Lakho** Msibi (2002:123) writes:

*“BakaBhembe batsi-ke Mamba, umntfwanabo ukushiye nemphahla lenyenti kakhulu. Usemncane kantsi nalomntfwana usemncane, akangeni ngisho sikolwa. Awusenayo inhloko letakwenta uhlonipheke, ubike kuyo tonkhe tinkinga takho. BakaMavundla bayakutsandza, abafuni udliwe tintsaba, ugcwale tiganga. Bakubonela nangu Mabutfo umkhula wakho lomncane, lowelama umyeni wakho. Nguyena atakubonisa, ubike konkhe kuye, akhulise nalomtukulu wami, akhule abe yindvodza njengeyise.”*

“The Bhembe family says their child left you with quite a lot of property. You’re still young and your child is still young too as he hasn’t started school. You need a head that shall make you respected and you shall report all to him. The Bhembes love you, they don’t want you to be swallowed by nature and get lost. They have decided that you have Mabutfo, your brother-in-law who comes after your husband that he be your husband now. He is the one shall help you in decision making. You shall report to him and he shall upbringing my grandson to be a better man like his father.”

In the drama **Lilungelo Lakho** Magagula (2005:51-52) inscribes:

Gogo Zwane: *Kutawungena emadvodza lapha ekhaya. Kuboneni loku. Wena Mshiyeni, akungangeni umonakalo kulomuti ubukile.*

Mbhamali: *Make, mine ngenta kona lesenikushito nani. Nangu Mgobo, ukhonjwe yindlunkulu kutsi kube nguye lekabona tintfo temnakakhe.*

Gogo Zwane: Men shall come to our home. Watch out. Mshiyeni, let that not happen in our home.

Mbhamali: Mom, We are on that. There's Mgobo, the family strongholds have decided that he be the one to take over from his late brother.

Gogo Mkhulu: *Ngitamtsini njeyi mntfwanami? LaHlophe kufa kwaKhanya kwasishiya sonkhe nebuhlungu lobengetele nesitunge kuwe. Situnge malukatana sewutawukhuluma, udlalisane nabani? Nangu-ke lotakugawulela lugodvo, akunike sandla nekukwenwaya nalapho ungefiki khona. Nangu Mgobo umkhulawakho, umnakabo Khanya lomncane.*

Gogo Zwane: *Kunjalo Mntfwanami. Kusengiwo umsimeto wesiSwati kutsi singakubukeleli ubulawa situnge. Kasifuni kube ungate uphumele ngephandle. Lutsandvo lukugcine ekhaya kubantfwa bakho. Ngiko loku-ke Hlophe lesikubitele kona. Sikunika Mgobo kukubonisa ngale kakho avuse indlu yemnakabo.*

Gogo Mkhulu: What shall I say, my child? LaHlophe, Khanya's death has left a bitter pill in our mouths and to you boredom too. Now you shall be killed by boredom. You shall have no one to talk to, no one to tease you. There is one you shall fetch you firewood, and his hand shall scratch your itching back. The person is Mgobo, your brother-in-law, and Khanya's younger brother.

Gogo Zwane: It is true, my child. It is this the Swazi custom that we take care of your needs and provide you with someone to kill the boredom that you may have. We don't want you to seek pleasure elsewhere when we can provide that. We love you and we want you to remain here at home raising your children. We have called you for that. We are giving you Mgobo who shall help you in decision making in your home, and he shall stabilize your brother's home.

The two literature works (drama and short story) portray the culture of 'kungeni' and the reason for practicing it. Only the positive are brought by the writers as it were anciently. The family that has lost a son looked at the fact that each household needs a head to lead the family that is why then they would impose that the wife be given a husband, a younger brother to the late husband of the grieving wife. The 'given' husband would see to it that there is a male voice in the household and the children are brought up the right way. The wife wouldn't be given an unmarried man. She was given a married man who already knows how to take care of a wife and one who would not only focus only on his sexual desires but have the 'inherited' wife and children at heart. An unmarried man wasn't seconded because he would only focus on his desires. The cultural

misconception is corrected in the play as the character *Mgobo* wasn't married. The literature has preserves the cultural practice for the future generations to know about it. It is promoted to the present generation so that those who don't know about the way of living of the Swazi people know about it and embrace with it. Literature writing has successfully been used to preserve and promote the culture of the Swazi people.

Swazi culture being broad and covering almost angles, the issue of death has to be followed by a cleansing ceremony. It depends who the person who passed on is. "With each death, after a month the family should be cleansed," Dlamini and Masuku, 2013:127). This is called '*kunchinsa*' and, between this period and burial the family desists from a lot of things. Sexual meetings, listening to the radio, conflicts are amongst other things that are avoided. Even if there are misgivings about something, the family should wait for '*kunchinsa*' before they voice out their anger and frustrations. This is done traditionally to respect the death. The culture of the Swazi people demands that death be given utmost respect. Let us consider the culture in Swazi literature. In **Khulumani Sive**, (2004:106) the title of the short story is **Phumani Nelikhambi** – 'Resolve This' there is a problem left by the deceased that needs to be solved by the family. The family talks pertaining this one issue were deferred until after the cleansing ceremony in respect of the late. The spirit of the late shouldn't be disturbed and troubled according to the culture of the Swazi people. (Msibi cited in Motsa, 2004:107) gives the following example:

*"Lengakuva ngalowa Msombuluko, kube ngayitolo sifihle umufi angiyikukhohlwa. Ngamangala kutsi live kantsi vele lijikile. Bantfu abasakuhloniphi kufa, abasaphotisi nemaseko, kushone inhloko yelikhaya? Batakuhambela imali?"*

"What I heard on that Monday, a day after we had buried the deceased I shall never forget. I was very shocked that the nation no more respect death. They never delayed even when we had lost the head of the family. There came to demand what was due to them."

The part above in the Swazi culture reminds the present generation and teaches the future generations the importance of giving death the respect it gives until after the cleansing ceremony. The family had met for the first time after the cleansing ceremony. No matter how pressing issue maybe, death should be given reverence. The character is an old woman who is shocked that even before the grave gathers weeds people have the right to demand what is due to them from the death.

In Swazi culture, there is a riddle (oral literature) that says:

*“Ngikuphica ngendvodza yami letsi nayinivakashele iphe bantfu belikhaya emasudu nabothayi lamnyama.”*

“I riddle you with my man who when he visits the home presents the members of the family with black suits and black neck ties.”

“In the Swazi culture, ‘Kuzila’ is also a way of respecting death. Dlamini and Masuku (2013:126) define:

*“Kuzila yindlela yekukhomba ngetembatfo kunobe ngubani kutsi lowo muntfu ulahlekelwe.”*

“Mourning is a way of showing through the use of certain clothes to anyone and everybody that the person has lost someone.”

In simpler terms, *kuzila* is the wearing of the black gowns and traditional neck-ties showing the sadness engulfing the family and those close to the person who has passed on. It is the culture of the Swazi people that they were black so that they are known in the society and are given the respect they deserve. Vilakati and Msibi (2006:232) say that if a head (man) has passed on, the wife(s) to the deceased will have to cover their heads and no males should see their faces. They state that they also wear their clothes inside-out which is a sign that all is not well signifying that her (their) life(s) will never be the same as they no more have the head in the household. This is usually in the first month but after that the woman should wear the ‘mourning gowns’ for a period between one year and two years depending on the family’s culture.

To add, with the passing on of a head of the family, ‘*ingcongwane*’ – ‘hut apex / top house-knot’ is removed to show that the ‘head’ is no more. This also helps any visitor to know what to expect from the home. One needs to be observant to this because s/he may demand to see the head of the home when he is not there and cause pain to the wives and children of the late man. Swazi literature has been influenced by this cultural practice and one writer presents it differently in a drive to preserve and promote it.

Msibi’s **Phumani Nelikhambi** in Motsa (2004:106&10) shows the use of mourning gowns when a person has passed on:

*“Sekuphele inyanga afihliwe uysie waTodvwa. Itolo kusihlwa bekulahlwa tincotfo, lamuhla nguMgcibelo uyagucula LaMphondvo.”*

“It’s been a month since Todvwa’s father was put to rest. Last night the traditional neck-ties were removed and thrown away, today it’s a Saturday and LaMphondvo is wearing the clothes the right way.

The cultural aspects that are presented in the narrator’s voice are the issue of the month where some of the clothes are removed and thrown away (probably burnt), and the wearing of the clothes the right way after she had been wearing them inside-out. Dlamini and Masuku (2013:127) mention that in the morning after the cleansing ceremony the gowns and ties (neck and waist) are then burnt down. This Swazi custom is in the Swazi writing as it is preserved for the Swazi people. This clearly presents the Swazi traditions of ‘kuzila’ and ‘kuchinsa’ of the Swazi people. Msibi cited in Motsa (2004:110) inscribes:

*“Ngenhlonipho, nangekutifoba lokukhulu ucela kutsi nimvumele etfwale tintsambo temyeni wakhe sikhatsi lesingaba tinyanga letintsatfu sibale sisuse kulena layicedze itolo.”*

“With due respect and humbleness, she pleads that she be allowed to mourn for only three counting also the month that finished last night.”

*“Iminyaka lemibili boMatsenjwa iyawuphela nini? Litabe lidliwe lonkhe lelikhaya, batawuhlushwa kutsi kusesicintsini, lomntfwanababe utawusala ebaleni. Ngima lapho boMgabadzeli.”*

“When shall three year elapse? The whole home shall be ruined and my sister shall be left with nothing, let me stop here.”

*“Leli lisiko lemaSwati, salikhandza bokhokho balenta. Tinkinga tativele tikhona atifiki lomuhla. Nabomkhulu, bebafa bakweledana tinkhomo, nalokwa asizange sesive kutsi umfati bekancishiselwa sikhatsi sekuzila, yimihlolo phela nayi.”*

“This is a Swazi culture which we found our fore-fathers practicing. Problems were there, they are not a new thing. Our grandfathers die leaving cattle-debts and other debts but we never heard a woman requesting that her mourning period be shorten.

The above quotes vividly present the culture and the challenges that the Swazis tradition is facing. The mourning period for a woman if she has lost the husband is two years, but the family is facing problems so the wife (*LaMphondvo*) has to go to work. The family is in debts and one has to do something. *LaMphondvo* is ready to do that but she can’t be seen moving up and down wearing the mourning clothes. It is wrong cultural. There are things a woman in mourning clothes should not do. There are other examples from Msibi in Motsa (2004:110):

“...singemaSwati sonkhe siyati kutsi lozilile ngemhambo wesiSwati unesinyama, yinkholelo lengeke siyiphike leyo. Kungako nje uye ayalwe kutsi kunetindzawo lekufanele angahambi kuto, kunemicimbi letsite umfelokati langayi kuyo. Ngisho nekuhlala akahlali nobe kuphi, lokunyenti uyakuhlonipha.”

“...as we are all Swazis we know very well the Swazi tradition that one who is mourning is having a bad omen and it is something that we cannot defy. That is why she is warned about the places she cannot go to, events she cannot attend. Even sitting, she doesn’t sit anyhow. She respects quite a lot.”

The quote above is in line with the request that the widow has her mourning period be shortened because there is quite a lot to consider. She mustn’t just do things anyhow, anytime, anywhere and otherwise. She respects culture but *LaMpondvo* (in the short story) is forced by circumstances thus requests from her in-laws permission that she be allowed to consider her plea of mourning her husband’s death for only three months opposed to the traditionally stipulated two years. Engaging her in-laws is also cultural and she has asked her brother to speak on her behalf as in the Swazi culture a wife cannot just speak to her in-laws. She respects them. She does not face them. This quote is rich cultural and the literature has been made a powerful tool to teach generations therefore promoting and preserving the culture of the Swazi people.

Likewise, in **Nalo-ke Limuva Lakho** Msibi (2002:123) depicts the same aspects of culture of ‘kuzila’ as she writes:

“Laba likhulu lilanga lekudzilila tintsambo tababe wakho Mkhulisi, angiyulikhohlwa. Umndeni wawuphelele ngetinkhani...umsebenti wekulahla tintsambo wentiwa ngaLesihlanu ebusuku. Ngakusasa ngeMgcibelo kwentiwa letinye nje tintfo lengete ngaticedza.”

“The cleansing ceremony was a big day, I won’t forget, Mkhulisi. The whole family was in full attendance...the ritual ceremony was performed on Friday night. Then on Saturday quite a lot was done and many not fail mentioning all those things.”

The texts are used to show the Swazi people that death is completed after two years that is why even the issues of ‘kungena’ are mentioned after these rituals have been performed. The cleansing ritual after the two years offers closure to the widow. It is culturally known as ‘*kulahla tintsambo / tinzilo / tibi*’ loosely translated to losing the traditional neck-ties and gowns.’ The writer has successfully manipulated to preserve and promoted the culture of the Swazi people.

The culture of the Swazi people has no stipulated means to help children understand the cultures other than to pass the culture, traditions and customs by the word of mouth from one generation to

the next. This information is not in the school syllabus but it is shared from one generation to the next generation by the word of mouth. Msibi in her two short stories deploys that and mentions it in the drive to promote the culture and preserve the practice.

In **Phumani Nelikhambi** by Msibi mentioned in Motsa (2004:108):

*“Njengoba kuchinsiwe itolo mntfwanami, lamuhla sewutewugucula konkhe asilungele kutsi ugeze, uphindze uhhule kwesibili bese uyagucula, sitobuyela ekhaya ntombi, sichuba kanjalo tsine lapha kaMatsenjwa mntfwanami.”*

“Since we were cleansing last night, my child, today we changing everything. We need to be ready so that you bathe, shave for the second time and dress your clothes properly. This is how we do things as the Matsenjwa family.

However, in **Nalo-ke Limuva Lakho** Msibi (2002:123) reveals less:

*“Ngakusasa ngeMgcibelo kwentiwa letinye nje tintfo lengingeke ngaticedza.”*

“On Saturday, a lot of countless things that I may not mention were done”

The first quote shows that the culture is passed from one generation to the next by the elders when that particular ritual is practiced. On the contrary, in the next quote LaMamba avoids telling his son, Mkhulisi, all the details of the rituals because he is still young and will question a lot of things which he may not understand. More to it, he is a boy and this issues are feminine. The culture of the Swazi people promotes the education and passing of the baton when it comes to culture to preserve it. The Swazi literary works have been used effectively to preserve and promote the culture of the Swazi people.

Next is the culture of *‘kuhlambisa’* and it has been preserved and it still promoted. *‘Kuhlambisa’* is a cultural by the Swazi people where by the bride offers gifts to her in-laws. Dlamini and Masuku (2013:69) state that the presentation of gifts are given to the father, mother, first and last born in every household of the extended family.

Swazi weddings are incomplete if she hasn’t done this cultural practice. The gifts are in the form of grass mats, traditional dishes, etc. The heads of the families and his first born and last born are gifted. Not everyone has to get a gift. The dead people (ancestors) who were part of those to receive gifts are also given the gifts. There is a belief that their spirits are still alive and for proper welcome in the family they should receive though the present (living) elders receive the gifts on their behalf.



This is the culture of the Swazi people. It has been preserved. Msibi (2002:121) one finds other examples:

*“Ngahlambisa yini, pho akusalanga ngisho munye kulomndeni lomkhulu kangaka?”*

“I presented every one with gift in the big family!”

The above quote from the short story shows that the culture of *‘kuhlambisa’* has been used in the literary work in a drive to preserve and promote the culture of the Swazi people. This also shows that Swazi literature has been use to preserve the culture of the Swazi people.

In SiSwati culture, the issue of ancestors is vital. One’s life is blessed and cursed by ancestors. It depends on what the individual has done. If the individual has done well, the ancestors shall bless him / her, but if messing up, then /he shall be cursed. If cursed, there are rituals one has to perform to appease them.

Ancestry is the rightful religion of the Swazi people. According to Dlamini and Masuku (2013:117) Swazi people believe that whosoever has passed on migrates to the world of the ancestors, a world of rests. They further state that there is the belief that that deceased is closer to the Creator and that is why s/he is able to plead on their behalf and s/he is able to look after them in the earth. Talking to the ancestors is known as *‘kukhuluma nalaphansi or kuphahla’* and not just anyone can talk to the ancestors. Old people in a home have the right to talk to the ancestors on behalf of anyone in the family. Swazi literature has been used to preserve and promote the importance of the existence of ancestors in the lives of Swazi people.

There is another example in **Ubolibamba Lingashoni** as Mkhonta (1995:63) writes:

*“Kwasa kunome ngubani kutsi Tobhini ufulatselwe ngemadloti akubo lokuyintfo lebangele kutsi ate entele phasi nemnganakhe Lungisiwe.”*

“It was clear to everybody that *Tobhini* has been forsaken by her ancestors which also contributed in her letting down her friend, Lungisiwe.”

This springs from the fact that *Tobhini* never heed to her father’s words of advice hence he cursed. Through the cursing the family’s ancestors would definitely desert the cursed *Tobhini* in this case. This is teaching the importance of respect and taking advice of the old people in the Swazi society. It is culture and should be preserved and promoted to have a morally upright society.



Again, Swazi drama in **Kuba Njalo Nje** by Dlamini (2004:47) reveals the culture of ancestors, and the fact that they hate what is wrong. *Madoda* and his mother killed *Madoda's* albino first-born. And they had a cultural misconception that it was wrong cultural to have an albino first-born (Dlamini, 2004:20).

LaGwebu: (*Acale akhafule, bese uhlikihla ngelunyawo*). Ngilalele umbhedvo mine? (*Usho ngelivi lekutfukutsela lokukhulu*). Ukhona umfati longatsi acala kutala atubule ngenkawu?

LaGwebu: (*She spits first and trod*). You want me to listen to this nonsense? (*Her voice full of fury*) Is there a sane woman who shall get a first born albino?

The two characters in *Madoda* and *LaGwebu* killed the albino first born son and, through dreams, *Madoda* is tortured. This serves as a cultural lesson that the shading of blood purposely is not part of the Swazi culture and it is never allowed. Again, through a dream it is revealed to him that the ancestors were deserting him (Dlamini, 2004:47):

Madoda: *Ngivuka ephusheni lelingikhombise kahle kutsi ngiyahlanhlatseka. BoNzongomane naMadlala kanye nababe Magawula bebangivakashela. Tento tabo takhombisa kutsi bayangisola. Kuleliphupho bavele badvonsa wena mnaketfu, bakwanga lapha elukhakhayini, mine bangiswacela ngaphambi kwekutsi bangifulatsele. Besuka lapho baphuma nawe bakukhombisa tivandzi temmbila losukubhaceka batsi takho. Nabakuvalelisa batsi nabahamba nje abasamshiyi make wetfu LaGwebu ngoba tikhona tinkhulumo letimmele, kantsi nesikhatsi sakhe sesiphelile lapha emhlabeni. Cha, Ludvonga, angicolise emaphutseni ami. KaMasuku sesiya kanye kanye. Asivele silungisele lona luhambo lwetfu. Sitawutsi nasesihleli phasi ebhasini ubese uyangichazela wonkhe lomcondvo wakho kutsi ngiyitsini lendzaba yalomfana. Kwanyalo angitjele LaMetfula asitutfumetele emanti aphindze asilungisele nalesingasukula ngako. (Aphakamise livi amemeta). Cubile!*

LaGwebu: I'm waking up from a dream that has shown me that I'm straying. Nzongomane, Madlala and our father Magawula (ancestors) visited me. They are blaming me. In the dream they pulled you aside and hugged you and they frowned at me before they showed me their back. After that they took you out to show you ripe fields of maize giving you the ownership. When they bid their farewell, they mentioned that with them they are taking LaGwebu, our mother, because she has to answer to certain accusations and her days have dried up. No, *Ludvonga* (family praises), pardon me from my wrong

doings. Now I shall go with you to the Masukus. Let's get ourselves ready for our journey. You shall explain in the bus all the plans you have for the boy. Right now, let me ask LaMetfula to warm us water and prepare our breakfast. (*He shouts*) Cubile!

This shows that cultural ancestors speak and they are part of the Swazi culture. The beliefs of the Swazis are centred on ancestors. Ancestors are believed not to like wrong deeds hence they visited Madoda in the dream too show him that they were furious with his act of killing an innocent albino and saying that it was wrong for his wife to bear first the said albino. Now, he has been brought to book by them (ancestors). Once deserted by ancestors the Swazi people believe that one is doomed. Swazi literature has been used to teach. By teaching this aspect of life, Dlamini (2004:47) has preserved and promoted the cultural aspect which brings pride to Swazi people and their culture.

In addition to this, Swazi culture has its own religion as mentioned earlier. Swazi people also believe that if one is facing trouble, the ancestors has to be invited to help solve whatever problems and issues the living are facing. Once that happens, a witch-doctor who is believed to be blessed with supernatural powers is visited to seek help that s/he heals both the individual and the whole family if need be. This is openly done in the culture of the Swazi people. Rituals should be performed to heal and cleanse the affected in whatever trouble they are facing.

In the short story **Umnofu** Sithole cited in Msibi (2002:132) the writer uses one character in *Gabangani* who is desperate for riches. He invites the witch-doctor to 'open' ways to riches:

*"Yashaya ematsambo inyanga kwavuka emadloti."* *"Ayakhuluma lamatsambo bobabe. Uyayibona lena iphume yodvwa isho kutsi tindlela timhlophe."*

"The witch-doctor threw his bones."

"Men, the bones are talking. You see this one on its own, it shows that our ways are clear there is no danger."

With this stated, Swazi people have rituals performed and incarnations uttered when addressing the dead. More to it, the ancestors predict the life of an individual. Swazi literature has been effectively to remind Swazi people the power in ancestral worship. This writing, therefore, promotes and preserves the Swazi belief which is their way of life.

In **Ubolibamba Lingashoni** Mkhonta (1995:83) preserves and promotes the Swazi cultural religion by making one character reveal that there is power in traditional powers which the learned fail to provide remedy for. There is another example depicted in the novel (1995:83):

*“Tintfo letinye atelashwa bodokodela kodvwa telashwa ngekutsi uphahlelwe belusendvo lwakini kubakini lese balala.”*

“Some other things are not treated by doctors but there are rituals that one’s family need to perform to appease the family’s ancestors.”

Swazi people believe in their traditional healing. They believe that some illnesses are caused by doing wrong things against the wishes of the late (ancestors) hence they should be healed by performing rituals to appease the ancestors. The quoted line shows that Swazi healing powers are powerful as it is revealed by one old character, *Khanjane*, who has strong belief in Swazi traditional ways. By using the old character also shows that the older generation is trying all their best to present the cultural doing. The author has effectively used him to explain the unfolding of events in case a child disrespects his / her parents.

In addition, not only traditional healing is used in cultural related sicknesses and curses, it is also used to treat medical related illnesses too. In **Lilungelo Lakhe** Magagula (2004:40) write:

Mbhamali: *Ndvodzana, site lapha kutekucela kutsi natsi mane sikumikise lapho sicabanga kutsi ungatfolo khona lusito.*

Khanya: *Ku... kuphi lapho babe?*

LaMalambe: *Kube sintfu Khaya. Sekusitakele labanyenti kuMmemezi.*

Khanya: *Chake make kugula kwami akusiso sintfu. Ngidzinge kubalapha esibhedlela. (Kungene nesi).*

Mbhamali: Son, we’ve come here to plead with you that you allow us to take you to those we feel could help you.

Khanya: Whe... where dad?

LaMalambe: Traditional healers. Mmemezi has helped quite a lot.

Khanya: No mom. My illness is not traditional. I need medical attention here at the hospital. *(Nurse entered).*

The conversation above depicts the traditional belief of healing that is held by the senior citizens of the Swazi Nation in *Mbhamali*. His wife also feels the same way. Unfortunately, their son who is asthmatic and admitted in hospital is against that route. He feels he is at the right place in hospital. Later, he meets his death. This is a way is used by Magagula to preserve and promote the traditional healing as *LaMalambe* even says the witch-doctor, *Mmemezi*, has saved quite a huge number. The death of *Khanya* is also significant in the sense that it shows that forsaking the traditional ways of living leads death of the culture of the Swazi people. Had *Khanya* allowed his parents to take him to *Mmemezi*, then maybe he couldn't have died.

Another aspect of Swazi culture that is revealed through the Swazi literature is that of traditional wedding. Before a bride leaves her home for her in-laws (new home) she is given words of advice. Malangwane (1994:8) in **Indvuku Lenhle** – 'Beautiful Stick (Bride)' includes an aspect whereby the elders take their role in Swazi society and offer words of wisdom to the bride. Expectations of married life are shared, and she is told by people who have seen and experienced the kind of life she (bride) shall be living in her new community. This is Swazi culture after all it is said '*Indlela ibutwa kulabasembili*' which means 'One should ask directions from those ahead.' There is an advice is given (1994:8):

*"Utiphatse kahle mntfwanemntfwanami. Ukumbule kutsi ekwendzeni kukamkhatsali. Ubohlonipha bonkhe basemtini ngisho nesilima."*

"Take care of yourself grand-daughter. Remember that in marriage is no child's play. Respect all your in-laws even the dull one."

This is siSwati culture. This is a must-do. As a father you cannot send your girl child to another homestead without giving clear instructions on what to do, likewise when a father lets his daughter go he has to give advice so she doesn't mess up. The Swazi literature has been used to preserve and promote the culture of the Swazi Nation. Through this writing the culture of the Swazi people is passed through the generations.

During the weekend for paying dowry (which is also a cultural practice) after the two families (bride's and groom's) talk two cows are slaughtered. One cow is provided by the groom's family and the other is offered by the bride's family. There are parts of the cows that are exchanged between the two families. This signifies culturally the unit that shall exist between the two

families. In the short story, **Setsenjwa Semphakatsi** Makama cited in Magagula (1994:20) there is another example:

*“Inkhomo leyo yahlatjwa...”*

“The cow was slaughtered...”

In **Ngifuna Tinkhomo Tami** by Sibandze in Magagula (1994:80) writes:

*“...kwahlatjwa tingege.”*

“...the *tingege* (ritual cows) were slaughtered.”

This is proof enough that the SiSwati culture has to have two cows to be slaughtered during the ‘lobola’ tradition. They are a sign that the two families are one. The rituals that follow after the slaughtering complete the custom. The rituals also serve as a lesson to the bride and groom that their problems should be known the two families and be avoid involving other outsiders. With this, the ‘lobola’ is in complete.

During the traditional wedding, it is also a cultural norm that the host (bride’s family) prepares traditional beer. And the beer has to be shared by the both families. It has to be drank and blessed by the family’s ancestors first before the well-wishers enjoy it. Magagula writes (1994:109):

*“Senguloyo uhlele udvonsa ludziwo atsi minye tfwala loku nabo solo abukayekeli kubila...”*

“Everyone is busy pulling from the calabashes and sipping beer and some are still brewing...”

The traditional beer is blessed by the ancestors before it is used by the families. The blessing is traditionally and it should be included in traditional ceremonies. The writer has perfectly used that aspect in his writing to preserve the culture of Swazi people. Moreover, upon arrival, the groom’s family is given a goat ‘*Imbuti Yagozolo*’ that they should feast on it before the talks are held. This is a goat that also indicates that the family is welcomed in the homestead. The goat is slaughtered the very night. Makama’s **Lugege Nensulamnyembeti** in Magagula (1994:108) presents the tradition:

*“Wanikwa Gozolo imbuti, yahlatjwa kulobo busuku... kuyagidvwa wonkhe umuntfu utsakasile nesiguca setjwala simile embikwebo bayanatsa. Tintfombi nemajaha atisagidzi kungatsi atishayi ngelunyawo.”*

“Gozolo (messenger) was given his goat. It was slaughter that very night and everyone is happy as there is a drum of traditional beer in front of them. They are drinking. Maidens and male regiments are dancing like nobody’s business as if they hit ground with no foot.”

The above quote is evidence enough that Swazi literature has been used to preserve and promote the culture of the Swazi people. The goat is a sign the groom’s family is welcomed and it plays a huge role in the culture of the Swazi people. In addition, the traditional dances are also a heritage of the Swazi people. Swazi dances are different from dances of other cultures and there are a sign of joy, an indication that there is harmony. Through this short story, Swazi culture has been promoted.

Swazi people are also known for their respect. Respect is part of their culture. Without respect, Swazi people are doomed. Swazi people do not do things the wish of their leaders just like a child wouldn’t go against the wishes and rules of the parents. If they do, they are punished. Cultural, if one does something against the rule of nature, ways of the people or stand against the culture of the people, one is fined. S/he could be fined either a cow or a goat. This is done to shape Swazi people’s behavior for them to depict morally upright standards.

In the short story, **Ngifuna Tinkhomo Tami**, *Mangobe* displays lack of respect of the community gathering and is rightfully apprehended (Sibandze cited in Magagula, 1994:80).

*“Bandlancane amekhute Mangobe amtjele kutsi akahloniphe uMntfwanenkhozi lotse watitfoba wawulalela lelicala, laphindze latsi akahloniphe naso lesive saMswati.”*

“The Inner Council cautioned *Mangobe* and told him to respect the Prince who has humbled himself and come to listen to the case. He was also warned that he respects the Swazi nation.”

*“Bandlancane waphindze wamecwayisa Mangobe kutsi uma atawuchubeka nekutiphatsa kabi utawuhlawuliswa inkhomo leehamba ngemasondvo.”*

“The Inner Council also cautioned *Mangobe* that if he persists with his bad behavior he shall be fined a live cow.”

The above quotes show that respect is encouraged in the people of Swaziland. It is part and parcel of the culture of the Swazi people. To discourage lack of respect, misbehaving people are fined cows which is a domestic animal that is treasured in the Swazi society. *Mangobe*’s behavior is corrected by the Inner Council. The royalty and the nation at large should be given respect that is why he is warned to refrain doing what shall cost him a cow, his wealth.

To digress, in the Swazi culture there are various bodies that look for the welfare of the citizens. Above, there is the mentioning of the Inner Council which trial cases shall there be some like it has been revealed in the very quotes above. This is what the Swazi writers have presented in their Swazi literature which is Swazi culture. The committee is very important as it also sees to it that the people live in harmony and cultural practices are done accordingly. This is why even in funerals there are last to speak as they represent royalty, the owner of the Swazi Nation Land. This is revealed in **Liwashi LaMbekelwa** by Mkhonza quoted in Motsa (2004:156).

*“Yabonga indvuna kulabo labetile yabatjela kutsi bajikele ngasekhaya bayoyisa sandla enhloko.”*

“The Headman appreciated those who came and invited them to go via the homestead to have something to eat.

This clearly shows that the royalty through the chieftaincy are the ones who make announcements on behalf of the family. The protocol is the respect. The inner council are the people who play that pivotal role and should be there for all the Swazi people. This shows that the Swazi writers have been successful in depicting this part of the Swazi culture.

To come back to the earlier discussions of respect and fines, in **Umjingi Udliwa Yinhlitiyo** by Nsibandze (1995:73) people who were found practicing witchcraft were severely punished. In the culture of Swazi people such people should be fined and made to leave their community. They have to cross seven rivers and seven chiefdoms. This is depicted in an example (Sibandze, 1995:73&74).

Sikhulu: *Nasemhlanganweni lophelile ngike ngakusho-ke lokutsi inyanga lephetse butsi ayifuneki kuleli laMswati.*

Sikhulu: *Ngingeke ngendlulela ekutseni ngishaye Mshiyeni ngeluswati loluncane. Kulelicala lekufuna kubulala ngenhloso, Mshiyeni ngimhlawulisa tinkhomo letimbili.*

Chief: Even in the previous meeting I mentioned this that any witch-doctor that practices witchcraft is not needed in the Swazi society.

Chief: I won't pass this without fining Mshiyeni. In his crime of wanting to commit murder purposefully I fine his two cows.

This shows that as much as witchdoctors are part of the most important people in the culture of Swazi people there are discouraged to practice witchcraft. This has been shown through the Swazi

literature and it serves as a lesson to future generations. This helps in promoting and preserving the culture of the Swazi people.

Swazi people, men to be specific, have also a way of engaging their partners they want to marry. The girl who is courted uses '*buhlalu*' (traditional necklace) to put a mark to the man she has given a hand in marriage. This is a pure Swazi custom that is also revealed through the Swazi literature. Consider the following example: Nsibandze (1995:74) writes:

Sikhulu: *Ngifuna lesidzandzane sikhethse munye emkhatsini walamajaha lamabili... Ntfombatane, akwenteki njengoba ngisho-ke. Khokha nabo buhlalu entsanyeni ugabise lowo lotsandvwa yinhlitiyo yakho.*

Chief: I want the young to choose one between the two men... Young, do as I command. Take that necklace of yours and give it to the man that is chose by your heart.

This shows that Swazi culture has its own kind of pre-wedding engagement. It is not only a word that is taken but the '*buhlalu*' is used to tell the whole society that the particular man has been taken.

In addition, each culture may have its own clothes. Likewise, the Swazi people of the Swazi culture have their own way of dressing up. The traditional clothes are specially known as the traditional regalia. One must note that the traditional clothes differ with the different age groups of the people of the Swazi culture. Cultural, it is also wrong to use traditional regalia wrongly, for example, a boy may not use regalia worn by man and vice-versa. To top it, the regalia differs with the different ceremonies, for instance, *Incwala* has its own sacred traditional attire which is totally different from a daily attire the different age groups and different regiments wear.

Royalty uses a completely different regalia from the subjects they lead. In Magagula (1997:32) of the Swazi novel, **Bungani Bebangani**, the '*Imbali*' – 'young girls' regiment from royalty wear their own in the Swazi culture which is not similar to what is worn by the other girls.

*"Bona nje ngulokutsi basebukhosini, ngemalangen, bahlome incumbi yemagwalagwala,, badlisa ngemibala lemihle yemijimba yabo."*

"They are royalty, have the royal blood that is why they have many '*ligwalagwala*' (sacred bird) feathers and looked cute in their traditional blouses."



Through the Swazi novel, the Swazi writer promotes the Swazi culture by creating the awareness that traditional clothes used by the nation are different from the ones that are used by royalty. It would be an offence and a sign of disrespect, and a curse, if a commoner would wear royalty's traditional wear.

Ntuli (2001:9) also preserves and promotes the culture of Swazi people. In his short story, **Ehlatsini Inzulu** he briefly makes a comment on men daily traditional regalia. The first person narrator is made to describe his dress-code.

*“Pho ngita nalelinye lijobo lami lelibovu lelisha lengingatange ngilivunule solo ngalitsenga.”*

“Oh, I’m coming with a different red loin skin that I have never wore since I bought it”

*“Ngiphetse imizaca lemibili nje kuphela. Le yekugadla ngihle ngiyidlalisa ngiyisa embili...”*

“I”’m having two sticks only. This one is for striking and I’m holding it playfully...

In the Swazi culture, a boy or any male is a warrior so he should always be ready for a fight / war. The two sticks are part of the Swazi traditional regalia. Without them, the Swazi dress code for the males is incomplete. Ntuli (2001:9) clearly shows that in his short story to promote and preserve the presentation of clothing of the boy-child.

Magagula (2005:12) in **Lilungelo Lakhe** mentions that women should wear ‘*sidvwaba*’ – traditional skirt. When the character in Nikiwe is ‘*teka-ed*’ (made a wife traditionally), she is given ‘*sidvwaba*’ to show that she is no more a girl. As it has been stated earlier, this kind of a dress is worn by married women only. It also helps man easily recognize whom to propose love to and whom not to propose love to. Still on that, it is unbecoming for a man to just pass a lady without flirting with the lady. Beauty should be appreciated. However, it is disrespect to propose love to a married woman so the woman daily traditional attire helps distinguish that. (Magagula, 2005:9):

Umfati 1: (*Ambamba amvunulisa sidvwaba*)

Woman 1: (Hold her and dressing her ‘*sidvwaba*’ – traditional skirt.

This happens during the ‘*kuteka*’ ritual and the girl is transformed from being a girl to be a woman. She is dressed by another woman to show that she is welcomed in the upper stage of life. It is cultural significant. The Swazi literature has depicted the Swazi culture when it comes to the traditional clothes which are also part of the Swazi heritage. The writers have used their literary works in a drive to promote and preserve the culture of the Swazi people.

Swazi Nation Land is part of Swazi culture. Obtaining land from the chiefdoms one has to follow certain traditional and customary practices. Though there have been constitutional changes of late, man were the only people to be given land. A man should be married to be given land in the Swazi culture. The Swazi culture would not allow land to be given to an unmarried man because that would be encouraging single life over married life. Not giving land to single men also helps prevent adultery and fornication according to the people of the Swazi culture. There are instances where such cultural practices have been displayed in the Swazi literature.

Msibi mentioned in Motsa (2004:126 – 127) in the short story **Elulaleni** – ‘New Home’ notes how land is obtained in the Swazi culture hence preserving and promoting the cultural practice. The obtaining of the Swazi land is culturally known as ‘*kukhonta*’ which is a way of pleading with the chief and inner council to give land to build a home and fields to plough crops. Vilakati and Msibi (2006:217) define ‘*kukhonta*’ as leaving a place that is under a prince, chief or headman and seek a place to construct your own home. By so doing so the individual is showing that he wants to be part of that particular society. One cannot just go to a place to construct his home, but has to ‘*khonta*’ - seek permission first. A married man is the only rightful person to ask for land. This is solely done to avoid giving land to unmarried men who could later cause havoc in the area by committing adultery with other men’s wives.

*“Uteke umfati ahleti khona ekhabonina. Mkhonta utse kube abe nababili bantfwana, wabona kukuhle kutsi ayewukhonta lapho kwacha khona utise lomncane, kwatise phela uyise lomtalako wabhunguka.”*

“He traditionally wedded a wife whilst staying at his maternal home. After getting the second-born he decided to go seek for land where his younger uncle as staying since his biological father is an unknown wanderer.”

The above quote shows the important of having land once a man has a wife and children. Mkhonta had to ‘*khonta*’ to have his own land and a place where off springs would call it home. A true African man should have his own home where he shall be able to show his mentle in having his own rules away from his own parents. More to it, a man should have his home where he shall be able to plough his own fields, and above all have his final say in things to show that he is a grown man. Again, it is evident in the above quote that a Swazi child has two homes. A child has paternal and maternal homes. If a father is not there for his children the maternal home is their home as it

is stated that *'uteke* (wedded) *umfati* (wife) *ahlala* (residing) *khbonina* (maternal home). Then he realized the importance of having what belongs to him and he decided to go to plead *'kukhonta* for land.

Furthermore, not only a man is given land, also women are given land though there are conditions. The women have to obtain land through their sons. In short, if the woman has no boy-child it is difficult. This is one way of promoting culture that a Swazi home should have a head which is the man. Using **Nalo-ke Limuva Lakho**, this tradition is plain. (2002:27).

*"Lelikhaya leli nje ngalitfolela wena"*

"I got this home because of you."

The Swazi culture of *'kukhonta* is clearly revealed through this quote. *LaMamba*, a widow, wouldn't have got the land if she had no son. She says it herself. Through this writing, the culture of the people of the Swazi people is preserved for next generations to know about it.

Next, the *'kukhonta* of a woman also brings the importance of family relations in the lives of the Swazi people. *LaMamba* has to ask her brother to help her brother to help her obtain land. A woman cannot just approach the inner council but has to get a male messenger who shall introduce the case on her behalf. This is the culture of the Swazi people. It is portrayed in the Swazi literary works. (2002:127).

*"Wo mntfwanami, emvakwesijubo senkantolo ngaya kumalume wakhe kuMaphungwane sayobonisana kutsi ngenta njani. Yena-ke wase utsatsa wena, nami wasichuba watosikhontela lapha kuMalindza."*

"Oh my child, after the court ruling I went to your uncle in Maphungwane to discuss my next step. He took the two of us to Malindza to seek for land with the chieftaincy."

The above writing shows two lines of tradition. Firstly, the writer shows the cultural aspect of family relations that exists and its importance. *LaMamba* runs to her blood brother to seek advice. Secondly, the author shows the tradition of a male figure representing the female and the child. It is the culture of the people of Swaziland that women have their certain place in society and should not just approach the inner council.

The culture of *'kuteka* – 'tradition of wedding a wife' doesn't end with the smearing of *'libovu* – traditional lotion' but it goes further than that. The bride is woken up after midnight, at dawn,

and is taken to the kraal where the family's ancestors are believed to be residing. This is done in the middle of the night when there is stillness outside and the bride will announce her arrivals to the ancestors. When she gets there she is made to sing announcing her coming to the ancestors. The 'stabs' the ground with a spear that she has been given by the in-laws. This ritual is more of alerting the ancestors that she has come and is ready for anything. After that she is smeared with 'libovu' – traditional and scared Vaseline. The *libovu* is also a sign that the bride is welcomed in the family.

In addition to that, the wedding woman is asked if the goat brought to her be slaughtered or not. If she agrees then it means she is fine with all that is done to her and she is ready to be ushered to womanhood. Then a part from the slaughtered goat known as '*umsasane*' – vaginal part' is taken to her family. The woman does not report by the word of mouth only but gives proves. The proof is the bringing of the '*umsasane*' and it is significant in the sense that the family would know what to do traditionally after that in a way of having the next ceremonies to unite the two families. The messenger never sits down when completing the report part but throws the '*umsasane*' and run away before he is attacked. Magagula (2005:14-15) gives an example of the practice:

Gogo Zwane: (*Anindza Nikiwe ngelibovu*). *Lalela ye malukatana. Unyokotala ufute kuba ukutjele konkhe lemfuleni.*

Gogo Zwane: (*Smearing Nikiwe with the soil-lotion*) Listen her granny. I hope your mother-in-law told you everything while you were at the river.

Lijaha: (*Siyibulale yini lembuti*) *Sibuta kuwe malukatane. Siyibulale yini wena LaHlophe?*

Warrior: Should we kill the goat? We ask thing you sister-in-law. LaHlophe, should we kill it?

Mgobo: (*Akhulume ngekusheshisa, alungiselela nekusukuma abaleke*). *We make, ngitfunywe bakaMbhamali batsi angiletse nangu umsasane waNikiwe, sesimtekile. (Amutsi ji nglisakana asuke lapho abaleke).*

Mgobo: (Speaking quick ready to flee any moment). Mother, I have been sent by the Mbhamalis to give '*umsasane waNikiwe*' – Nikiwe's vaginal part. We have 'teka-ed' - wedded her. (She just threw the sack then he ran away).

The above quotations are taken from **Lilungelo Lakhe** display the exact things that happen when a bride is taken. The above stages are amongst other stages of the tradition as many rituals have to be performed. By so doing, Magagula has clearly portrayed the few rituals, happening and proceedings of *'kuteka'* that the generations have to know about as it is the culture of the Swazi people. Through the writing, the culture is preserved and promoted.

It is nature and it cannot be avoided that sometimes a male individual could impregnate a girl, lady or woman before they are married. In this, there are cultural practices that are expected to happen. Firstly, it is the culture of the Swazi people that when a boy does that crime / offence known as *'kuvula sibaya sendvodza'* (opening a man's kraal) without the right permission after the paying of dowry, it is the parent of the boy who has to be fined. If the boy admits guilty, the father should pay a fine. *'Sibaya'* in this case is the daughter's private parts, and cultural it is referred to that and should be respected.

In the short story, **Singumnyani BoGamedze** by Nsibandze quoted in Simelane (1996:14) such a cultural offence is revealed by the Swazi writer:

*"Singumnyani boGamedze njengaloku nisibona. Lomfana wabo lowabashayela tinyoni akanayise..."*

"We are 'cobs' poor as you could tell by merely looking at us. The boy who has wronged you has no father..."

The culture of the Swazi people advocates that if the boy or man has impregnated a girl, lady or woman before marriage he should be fined. Nsibandze cited in Simelane (1996:13) further writes to depict that cultural doing. This is meant to preserve and promote the good of the culture. Such not only preserves the culture but teaches the way in which young and old people should handle themselves to avoid doing what is considered immorality. (Nsibandze cited in Simelane, 1996:13):

*"Nine bakaGamedze, boMtimandze boMadlenya, sitfunywa baka Gumedze kutsi sitewubhula umlilo ngelicala lelentiwa yinja yabo leyagekeza yavula sibaya senu yadla emacandza enu. Inja kayikhungeki boMadvonsela ingumnyemphu, inyamalala uyelusile. Nine bekunene."*

"You Gamedzes, Mtimandze Madlenya (family prasies), we have been sent by the Gumedze to lessen the 'fire' (crime) after our dog (boy) came to open your kraal and ate your eggs. It is not easy to cage a dog. It just disappears under your nose."

*"Sesehlulekile kutfolala letihamba ngemasondvo site nemhlalakhikhini..."*

“We have failed to get live cows but we have brought cows-in-cash...”

The above quotes are example of the cultural practices in admission of guilt. The boy does not say anything. He just keeps quiet as the family messenger speaks on behalf of his family. One must note that the messenger mentions that he has been sent by the elders of the family not the boy who is accompanying him. This is the culture of the Swazi people. In addition, though the quotes we also learn that they guilty lower themselves that is why they have used words such as ‘*umnyani*’ (maize cob) and ‘*inja*’ (dog) and this shows that the offenders are humbling themselves as they take useless positions in the things considered useless and unworthy. With this portrayed in Swazi literature, it is evident that the Swazi literature has been used to preserve the culture of the Swazi people.

Furthermore, there is a term that is used cultural to refer to such a fine, and it has its own significance. This fine is called ‘*timvimba*’ – the stopping of something. Pregnancy before time is not allowed hence it should be stopped before it flows and reigns in the family. The paying of this fine is not only an admission of guilty but stopping the bad omen as it is considered that in the beliefs of the Swazi people. For knowledge’s sake, ‘*timvimba*’ is just five cows, and one should be slaughtered before the birth of the child and the other four cows serves as a purchase of the about to be born child. The very short story mentions that cultural practice in the exposition of the short story (1996:11):

*“Walala angakalali Mhlupheki ngebusuku bangaLesihlanu lowendvulela uMgcibelo weluhambo lwakhe lolukhulu, lwekumikisa tivimba ekhakhakhe.”*

“Mhlupheki had sleepless night on the Friday prior to the day he had should have a journey where he had to go pay fine with his in-laws.”

The sending / bringing of ‘*timvimba*’ shows that this is a respected cultural practice not to be taken lightly as the main character is presented unable to have peaceful sleep. The Swazi short story has been used to preserve and promote the way of life of the Swazi people. It teaches them how they should live their lives. Such a cultural practice discourages men not to engage in sexual immorality before their time is right.

Another aspect of the way of life of the Swazi people that is presented in Swazi literature is farming. Farming comes in twofold with the Swazi people. It is through the growing of crops and rearing of livestock. As mentioned, this is also depicted though the writing of Swazi literature.

In **Emagama Ekutjela** by Nsibandze quoted by Simelane (1996:14):

*“...anifuni kutekwakha emakhaya lapho nitakwati kulima, nifuye nititfutukise nitfutukise emaphandleni.”*

“...you don’t want to reside in the rural where you would be able to grow crops and rear livestock to better your lives and develop the countryside?”

This is evident that the lives of the Swazi people are centred on the farming. The ownership of livestock and growing of crops is the way of life in the culture of Swazi people one must also not that doing this is a way of making one’s life better as it has been revealed by the speaker in the quoted words. This is their life as revealed by the speaker who is chiding people (other characters in the short story) who have decided to live in urban areas yet they are struggling to make ends meet. This serves to show that the culture of the Swazi people should be preserved as it has ways of making better means for living.

When people live together they are bound to have differences and conflicts. The culture of Swazi people have structures in place to solve such cases in their society. If individuals are unable to solve their problems at family level, they should go to their traditional leaders in chiefs and headmen. Should they still fail, they have a right to approach the highest authority in the land (Their Majesties) to report whatever and whoever is troubling them. This is another wing in the structure of the broad and wide culture of the Swazi people. This is presented in the Swazi literature that has been used to show the culture of the Swazi people.

Through the ‘stage direction’ in **Lilungelo Lakhe** we get to know more about the Swazi Court rulings that are part of the Swazi Customs. (Magagula, 2004:79) vividly depicts this part of life of the Swazi people:

*(Emphakatsin wakaHlophe eNkiliji. Libandla lisekhwatsalala. Mshiyeni Mbhamali umangalele bakhoti bakhe bakaHlophe endzabeni yaNikiwe).*

(In the Chief’s place at Nkiliji where they are meeting after Mshiyeni Mbhamali filed a case against his in-laws in the matter pertaining Nikiwe).

To support this, a short story **Ngifuna Tinkhomo Tami** (I want my cows) by Sibandze cited in Magagula (1994:79) the issue of solving family disputes in the ways of the Swazi people is also revealed.

*“Unesento lesibi loSilwane. Ucabanga kutsi uhlakaniphile. Amgatsini kudla tinkhomo tami temalobolo aphindze atsatse umfati wami ayekumnika umfokati leSimunye?”*

“This is a bad act by Silwane. He thinks he is clever. How could he take the dowry I paid and further take my wife (her daughter) and give her to another man in Simunye?”

*“Libandla lambuta imibuto leyejwayelekile lefana nekutsi usho ngani kutsi Lomasontfo ngumfati wakhe nekutsi unabo yini bantfwana naLomasontfo, bantfwana bani, nekutsi Lomassontfo wahanjiswa yini lekhakhakhe; kanye nekutsi waya yini kuyobikela lusendvo lwakaMatsebula kutsi Lomasontfo wemukile. Lambuta kutsi uneliciniso yini kutsi Silwane lomntfwanakhe wamendzisa endvodzeni eSimunye.”*

“The Council asked a number of the usual questions, for instance: if really he is the husband; what gives proof to that; if they have children together; the gender of the children; what made his wife leave him; if he reported to the family structures; if he is sure that indeed Silwane gave his daughter to the man from Simunye.”

The above two quotes prove that in the Swazi Customary Court there are ways of dealing with conflicts in families and in the community level. The cross-examination by the Council shows that they try all their level best to hear both sides of the case before they come to a ruling. Again, the issue of protocol is mentioned in the quote as amongst other questions the character is asked if he had reported the case with his family or he has jumped them. This is also respect that is the way of living of the people. The Swazi literature has used literature to preserve and promote the culture of the Swazi people.

There is also a belief universally that women are quickly to age than man. People believe that men should take a wife years younger than them. There is a cultural practice to counter the fast aging of women as they (women) tend to grow frailer and probably fail to execute most of the wifely chores and work. Swazi culture allows aging but strong man to take wives far younger than them the young wife is culturally known as *‘Indlu Yekugugela’* – aging house/wife – and is widely respected for the service she brings to the home. It is the culture of the Swazi people. An example from a text that has been used to preserve such a culture is given, Sibandze in Magagula (1994:103):

*“Khumalo watsi uma angisoma nyakanye wangitsembisa lizulu nemhlaba watsi ungisoma ngoba angitsandza afuna kungenta indlu yakhe yekugugela ngobe umkakhe wemshado uLaShabangu sewugugile.”*



“When Khumalo courted me last year he promised that he loved me and that he wanted to make me his ‘aging wife’ because his civil-law wife (LaShabangu) had gone old.”<sup>1</sup>

*“Pho, bekangaya kanjani kuLaShabangu angakambikeli ngobe emihleni uyaye ambikele.”*

“How could he go to LaShabangu without reporting because he usually tells her?”

The extracts have been used to prove that this ‘*indlu yekugugela*’ is a tradition that has been observed in the culture of the Swazi people. The new wife is told her role in the family, and the old wife is made aware of all the happenings and she is expected to be at peace with the decision taken. This has been done openly and there is no way it was bringing sicknesses to the family like it is currently. This is because the people were faithfully and truthfully observed the cultural practice. Indeed, Swazi literature has been used to preserve and promote the culture of the Swazi people.

In the culture of the Swazi people it happens that the elders in the community calls the nation (the people) should attend without fail. The adults (Chiefs, Queen Mother and King) usually call their people to the Royal Kraals and the people show respect by attending. They put aside all they do to attend the gatherings. In the short story **Emkhayeni** by Sinandze mentioned in Magagula (1995:66) the chief has called his people to attend a serious meeting. A word was sent that all members of the community should attend without fail. And they attended to the call.

*“Sikhulu saseMdojane, Mantulwa Mvila, wamemeta sive sonkhe kutsi akuphume wonkhe umuntfu kuyiwe emkhayeni.”*

The chief of Mdojane, *Mantulwa Mvila*, invited all the community members to go to a witch-doctors homestead.”

*“Naloku sebage baphelile nje baphocelelekile kutsi bete...”*

“Even though they (Sengcabaphi and Silolo) were down in age they were force to attend...”

This shows that the chief has an authority to call the people he leads any time he wants so that he tells them what they have to do. The second part of the quote above shows that even if there is one who is old s/he should heed to the call. Respect, as stated earlier, is encouraged in the culture of the Swazi people, and through this writing the culture is promoted.

Again, the main man in the land, the King, also calls his people anytime. There are already set times that are known that different regiments should attend to rub shoulders with the royalty. This culture is known as ‘*kuhlehla*’ (paying allegiances to royalty) and the different regiments may be

asked to do different chores once they get to where they have be called. This is part of the Swazi people. Attending to the call is respect and if one fails to attend s/he is dubbed as one who lacks respect and may be fined. After all, in the culture of the Swazi people all the land belongs to the King so where he calls the people should respond. That is respect. This is also depicted in the Swazi literature. An example taken from a Swaziland novel, **Bungani Bebangani** (2002:27) is used:

*Uyezwa na!*  
*Uyezwa na!*  
*Lalela ngikutjele tindzaba letiphuma enkhosini.*  
*Utsi tintfombi ingabisa,*  
*Atiphelele emphakatsini eLudzidzini...*  
 Attention! (Are you hearing!)  
 Attention! (Are you hearing!)  
 Listen whilst I tell you news from His Majesty.  
 He says all maidens (girl regiment)  
 Must attend at the chieftaincy at Ludzidzini...

The above extract is taken from a Swazi novel and it is an example of an electronic media announcement that is said by the leader of a regiment. S/he says it on behalf or in command of His Majesty. The minute one hears '*Uyezwa na!*' one (those of Swazi culture) has to stop in his / her tracks because there is an indication that there is the message from His Majesty. By attending to the call, the Swazi people believes that it is a way of showing respect and it is practicing the '*Kuhlehla*' culture (paying allegiances to the King / royalty). *Kuhlehla*, according to Mohammed et al (2009:60), is going to either the chiefs' homestead or king's homestead to do whatever job there might be and expect not payment. Everyone in the Swazi society is expected to '*kuhlehla*' especially those who have constructed their homes in the chiefdoms.

The richness of Swazi culture is also preserved and promoted through the Swazi literature as writers also write about the '*Kubutseka*' – *kugana inkhosi*' which is directly translated to giving your hand to the king. This is ironically done by the male regiments. This means the male regiment gives himself solely to be a servant of the king. Mohammed et al (2009:43) explain what '*kubutseka*' means in the Swazi society. They state that it is a way of showing love to the king, and to show readiness to do whatever the king orders. Again, it is a way of choosing to die for the

kind, and lastly to join and be part of one of the Swazi male regiments. Young boys to old men to foreigners give in to be servants of the king. There are stages of *'kubutseka'* that are initiated and one has to pass through all of them until he is true servant of the king. It is the life of the Swazi people. It is preserved and promoted through Swazi literature writing.

In the short story, **Giyakabi**, by Mabuza named in Msibi (2002:113) the culture is displayed for preservation and promotion to the present generation and to the generations to come.

*“Afike nangemambala Samuel eme emphundwini amemete, ‘Ngiyabutseka!...Ngiyabutseka!...’”*

“He then came to the entrance and shouted, ‘I’m giving in! I’m giving in!...’”

*“Lelinye lijaha lite nemgcoma lifike linike Samuel. Phela lona libito lekubutseka batsi nguMakhulelemphini ngoba wabutseka asemncane kakhulu. Lomgcoma Samuel nguletawukha ngawo emanti le emfuleni awutfwale enhloko ahambe kakhulu.”*

One of the young regiments came and gave Samuel a bucket. His name is *Makhulelemphini* (meaning grew up in the army) because he joined the regiments when he was very young. Samuel had to use the leaking bucket in fetching water from the river and then come back walking very fast.

*“Nyalo soyagiya!”*

“No you are dancing!”

*“Utsite nakacedza nje bangalesweli libito labangametsa lona phela. Kuvele kwaba ngu ‘Giyakabi’ Wase sewuhlala phasi-ke sewuyayalwa kutsi nabambita angasho kutsi ‘we’ noma ‘bhuti’ kodvwa nabatsi ‘Giyakabi’ usabela atsi ‘Nangu!’ Bamtjela kanye naleminye imitsetfo lefaka ekhatsi kuhlonipha bonkhe bantfu lapha esigodlweni.”*

“After he had finished they were not short of a name. He was named *‘Giyakabi’* – bad dancer. He was told that when he was called he shouldn’t respond by saying ‘Yes’ nor ‘Brother’ but he should say, ‘Here I am!’ He was also given orders about respecting other people in the royal homestead.”

The used quotes highlight the culture of *‘Kubutseka’* and how it performed. The writer has successfully used an old boy who comes to join the regiments and he is initiated by a young regiment. In the culture of the Swazi people, the young boy is senior to the old boy who has just joined because he (young one) has been there before the newcomer. This is done solely to teach people especially males about the importance of leaving the comfort of their homes to face real life. Through this, it is obvious as how the regiments get their names. It must also be noted that respect is encouraged even with this regiment. The culture of the Swazi people is centred on respect.

### 3.3 Use of Poetry to Preserve and Promote Swazi Culture

Swazi writers also use poetry to depict part of the broad and wide Swazi culture that has to be preserved and promoted. In some Swazi poems the influence of the culture and tradition is obvious. A number of poems shall be discussed below before oral literature with cultural influence is discussed too.

With the changing times the Swazi traditional regalia is slowly vanishing and in some quarters is it no more worn. Swazi clothing is part of the shared patterns of the people of the Swazi culture as it has been stated before. In the poem, **Vuka Mfati**, Dlamini cited in Mbhele et al (1997:1) recites:

*Batawuvuka babute lokunyenti,*

*Babute siSwati labangasati,*

*Babute kuwe bona babanikati*

*Bebuwe kepha bangabati,*

*Mfati, vuka uphangise.*

They will wake up and ask a lot,

They will ask about Swazi they don't know,

They shall ask yet there the owners

Of the nationality yet not knowing,

Woman, wake up and be quick.

*Batakubuta sicholo lesingekho,*

*Bakubute bona bamanyatela,*

*Bakubute bona bangenatihlutfu,*

*Bakubute sidvwaba usangane,*

*Bakubute ngobe kutishayamtsetfo.*

They will ask about the no more wore traditional basket hat,

They will ask yet they are clean shaved,

They will ask yet they have no afro,

They will ask about the cow-hide dress and you will be tongue-tied,

They will ask because they are the law-makers.

*Sebakhala ngetimvu ebaleni,*

*Bebangati tabogogo tatiba sebaleni,*

*Bakhale ngesidvwaba babhulukele,*

*Bakhohlwa live lelitfutukako*

*Litfutfuke ngakubo kuphela.*

They will complain about uncovered grey hair,  
Not knowing that grannies hair were not covered,  
Complain about unused cow-hide dress yet wearing trousers,  
Forgetting about the developing world,  
Expecting that only their world develops.

*Liduku lemlungu labasita,*

*BuSwati banamatsela kulo,*

*Bayekela kuhlala kubo,*

*Umvunulo lesebangawati kwabona,*

*Liduku kepha balatisisa.*

The Whites hat helped them.

Swazis stuck to it,  
Instead of adopting it,  
The penis-cover is not known,  
But the Whites hat helped them.

*Utsini? Angikuva kahle?*

*Buhle bemfati bufihliwe?*

*Angani bagogo busebaleni,*

*Utsi sicholo asibotfotwe?*

*Ngumkhosongo ngobe akanasicamelo.*

*Sicamelo lesakhiwa yindvodza.*

What? I can't get you well?

You want the woman's beauty hidden?

Why because grannies' were not hidden?

You demand that I wear the traditional basket hat?

That's impossible because you don't own the wooden pillow.

The wooden pillow made by a man.

*Cha wena wekunene,*

*Ayibe yincane iphele,*

*Ticholo atibuyise tihlutfu,*

*Liduku libuyise umvunulo*

*Ticamelo tibuyise emacansi,*

*Bufati bubuyise budvodza,*

*Budvodza lobutawuta nebuSwati.*

No good person,

Let's this an issue,

Traditional basket hats must bring back afros

White's hats bring back penis cover,

Wooden pillows bring back sleeping grass mats,

Womanhood brings back manhood,

Manhood that shall bring back the Swazi-ness.

The poet is complaining about the way Swazi man has lost touch on the cultural way of living. She is encouraging fellow women to stand up for their right not allow man treat them badly. Swazi men are taking un-Swazi way but expect Swazi women to stick to traditional ways of living. In the few stanzas that have been quoted the Swazi poet there is the mention of traditional clothes that have been inherited from their fore-fathers that should be preserved. The poet blames men for taking the Whites ways '*liduku*' but wanting women to wear '*sicholo*' which is purely Swazi. Even the appearance of one's hair is significant in the Swazi way of living. Men are not expected to be clean-shaved unless they have lost someone in death. It is their way of mourning opposed to the mourning gowns that are worn by women during death. The poet demands that men bring back their afro hairs that are Swazi, and she says the '*umvunulo*' penis-covers should return against the use of under-wears which are they ways of the Whites. The cow-hide dress is cultural and men demand it yet men is now wearing pairs of trousers which is the way of European way. Though the complaints and bashing of men, the Swazi writer is making means to preserve and promote the Swazi traditional heritage. The clothes (*sicholo*, *umvunulo* and *sidvwaba*) and materials such as the wooden pillows are the tangible heritage.

Again, in the culture of the Swazi people men has a powerful responsibility than any other individual. Men is expected to provide for the family, after all, men are the heads of their families. Some Swazi men get irresponsible and fail to do their responsibility placed on them traditionally. Dlamini (1997:5) in her poem **Tibongo Temnumzane** satirizes the immature acts of men.

*Insika yelikhaya lilonkhe,*

*Inkika yelikhaya nome itendzetela,*

*Insika yelikhaya nome seyisekelwa,*

*Isimise likhaya lonkhe.*

The pillar of the whole family,  
 The pillar even when staggering,  
 The pillar even when supported,  
 The pillar supports the whole family.

*Manumuza kukhanya kumnyama,*  
*Kuvela kudla ngisho ibhokile,*  
*Lokumnandzi kungena kuwakho,*  
*Bantfwana bamunye titfupha.*

Relaxing in good and in bad times,  
 You expect food even if there is none,  
 Nice food go to your mouth,  
 Even when kids are sucking thumbs.

*Ungehlule sekufe umfati,*  
*Wangehlula washiya tinhlakane,*  
*Watfumbeleta silwane kukubi,*  
*Hha! Awucedvwa Babe.*

You shocked me when your wife passed on,  
 You left the orphans unattended,  
 You wandered animal in sad times,  
 Yoh! We can't finish your praises.

'*Insika*' is the stronghold of the most sacred traditional house '*indlu kagogo*.' It symbolizes strength in the Swazi culture and men is liken to it. Through the stanza men is satirically reminded his duties through the writing. If men demands to be the '*insika*' then he has to forsake bad ways where he drinks until he is helped to his feet. This is purely a sign of failure and unconsciously teaching the boy-children the wrong. The author of the poem is teaching about the importance of the 'pillar' in the Swazi way of life.

Next, in the second quoted stanza, men is said to be an irresponsible individual who expects all food to go to his mouth whilst he has provided none as expected cultural. The children are said to be sucking thumbs showing their hunger man is demanding food. This is ironically because in the culture of the Swazi people men should provide not expect one to provide, and as a responsible parent he should eat after the children have eaten.

In the last used stanza of the poem, the researcher wants to point out that in the culture of the Swazi people men are expected to take care and provide for their children when they have lost a mother. The children should not feel the void left by the late mother, but have all the support they may need. However, the poet in this stanza points out the recklessness of a Swazi man who is not cultured. He discards the orphans. He wanders with women in such bad times. This is bad. The poet is reminding Swazi men to act responsibly as per cultural expectations. The writing promotes the right way of doing things in the culture of the Swazi people.

Magagula quoted in Mbhele et al (1997:18) uses the title **Ludvondvolo** which is very significant in the cultural of the Swazi people. ‘*Ludvondvolo*’ is a walking stick that is used by old people. His poem is symbolic as it talks about the tradition of the Swazi people that is passed from one generation to the next. The researcher will pick few stanzas to display the elements of tradition that are preserved and promoted by the Swazi writer.

*Mntfwanami, buka naludvondvolo,*  
*Lubuke ugubhe tindlebe ngikwetsele,*  
*Ngikwetsele emakhatsato emvelo,*  
*Situkulwane sakhokho wakho Mdvuba.*  
*Lendvuk' uyibona, nganikwa ngubabe,*  
*Babe wami longumkhulu kuwe,*  
*Naye wayinikwa nguyise waboyise,*  
*Kangiyati-ke ndvodzana yagawulwa nini,*  
*Kungatai yadzabuka nakudzabuka umdzabu.*  
 My child, look at this walking-stick,  
 Look at it and listen carefully,  
 I will pour you the natural troubles,  
 This is the generation of your great grandfather, Mdvuba.  
 The stick was given to me by my father,  
 My father who is a grandfather to you,  
 He was also given to him by his father who was given by his father,  
 I don't know when it was axed,  
 But it seems it stated existing when the earth started existing.



The above stanza talks about a walking-stick that symbolizes a tradition of a Swazi family. When this is broadened it is about the culture of the Swazi people. The speaker is giving words of advice to the child and he is encouraging him to live a traditional life as he says the 'walking-stick' has been inherited from the fore-fathers. In a way, the speaker is teaching the young recipient to preserve the culture of the group of people.

*Ludvondvolo lolu fana, ngiyadvondvolotela,  
 Ngisima kulo laph' emalunga sadziniwe,  
 Ngibhula ngal' ematolo nangihamba,  
 Ngiphindze ngigiye ngalo nangitsakasile,  
 Ngive ngalw' emanti nangewel' imifula,  
 Ngivisela ngalo kumnyama, ngitfol'indlela.*

This is walking-stick, my boy, I use it,  
 I lean on it when my joints are tired,  
 I clear the morning when I walk,  
 I also use it when dancing traditional when excited,  
 I check the depth of the water when crossing rivers,  
 I use it to find a way in the dark and find the track.

The poet tells his son about the use of the walking-stick. He tells him how he uses it. This is the tradition of the Swazi family which is further the culture of the Swazi people. The shows how the people use their culture. They rely on their culture in times of happiness and in times of sadness. 'Ngiva ngal' emanti nangewela umfula' brings the element of their religion that they visit soothsayers to tell them what lies ahead. The poet clearly shows that the culture of the Swazi people should be preserved and promoted as there is a lot of good in it (culture).

*Ndvodzana, ngicamela kulo noma ngilala,  
 Ngitive sengigiya kulakaMdvuba boMgongoloti,  
 Kungasekho kudzinwa kwaleli lelingigilako.  
 Manje ndvodzana sengigileke kwekugcina,  
 Ete ngisadvondvolotel' emalunga sayala.*

My son, I sleep on it,  
 And I feel myself dancing with my ancestors,  
 And the fatigue tripping me no more.  
 Now son, I have tripped well enough,

I shall no more use it, my joints are weary.

The poet has made his speak to utter these works to depict the belief of the Swazi people. Cultural, Swazi people believe they have to choose their leader before they pass on to the world of the ancestors. And this is what the speaker is doing in this stanza. He even boasts that when he sleeps on the stick he sees himself dancing with his fore-fathers. He feels he is about to join the ancestral land so it is imperative that he passes the baton, and by writing this the poet is showing the imperativeness of passing the tradition of Swazi people from one generation to the next.

*Lutsatse fana, naw'udvondvolotele,  
Hamba yakh'indlela, nami ngente njalo,  
Nakuvela bulukhun' embikwakh' ugileka,  
Bambelel' uvinyelele kul' usime,  
Ungalwi ngalo, "Khutj'ugoduke,"  
Lucondzile, lucatsa, kalucwayi ndvodzana.  
Take it, my boy, and use it,  
Go your path, I have done the same,  
If you encounter hardships and trip,  
Hold on, lean on it and lose no balance,  
Don't fight with it but "Pick yourself up,"  
It is straight, wide, forsakes no one, son.*

The quoted stanza above inspires the present generation to take and live the culture of the speaker. The generation is encouraged to live its life accordingly. The poet uses this stanza to depict that witch-crafty is not encouraged in the culture of the Swazi people as the speaker warns the son not to fight using the traditional means 'muti' but to pick and dust himself during hardships and trials. Indeed, Swazi poetry has been used to preserve and promote the culture of the Swazi social group.

*Ngiyjabula ngilulondze wadzimate walukhandza,  
Sekungawe-ke ndvodzana kulusebentisa,  
Musa kwenta lumphunyuke kutakho tandla,  
Muhla lumphunyuka nobe lulahleka,  
Uyob'ulahle bakaMdvuba, limuva lakho,  
Uyophilisa kwenhlw' ifanelwe kugolwa,  
Uf'ungasabi nandzawo kubakini labalele,*

*Sala kahle fana, nalo ludvondvolo,*  
*Dvondvolotela, ulushiye badvondvolotela.*  
 I'm happy I have preserved it until you found it,  
 It is now up to use whether you use it,  
 Don't let it fall off your hands,  
 If that happens you'd have lost the Mdvuba clan,  
 You'll live alone like the 'inhlwa' insect deserving to be captured,  
 And die with no place in the ancestral realm,  
 Good-bye son, here is the walking-stick,  
 Use it, let others use it too.

The concluding stanza vividly presents the importance of preserving the tradition of the social group. The speaker warns the son that if he fails to live the right cultural way he shall live a lonely life and when dying times knocks he won't have a space in the family ancestors. That would show how useless he had become. He would not have identity if he lets the 'walking-stick' (tradition) fall in his hand (time). He further states that he should see to it that he uses the symbolic walking-stick and passes it on to the next generation, '*...ulushiye badvondvolotela.*' This means that the son should see to it that even the next generation finds the culture and live it. This is evidence enough that siSwati modern poetry has been used to preserve and promote the use of Swazi culture.

**Tinyoni TeliZulu** by Matiwane quoted in Mbhele et al (1997:25) is another work of literature by a Swazi writer that uplifts the culture of the Swazi people. The poem covers a number of cultural aspects. Some have been discussed above and the researcher will brush through that and elaborate on the cultural aspects that haven't been mentioned.

*Bahlab' umkhosi bomakhelwane,*  
*Taphutfuma tandiza tandiza,*  
*Tahlala phasi kulemaSwazi,*  
*Babhul' emahawu batitjotjotela,*  
*Tavum' ingoma tayisukela,*  
*Tagidza tema, tashiyelana;*  
*Nguleyo isho ngeliphimbo layo,*  
*Kwadvum' emahawu balilitela.*  
 The neighbours seek for help,  
 They quickly flew and flew,

They landed in Swaziland,  
 They hit the shields in jubilation,  
 They joined in song,  
 They danced in turns,  
 Each singing in its voice,  
 The shield roared in ululation.

Africans especially Nguni speaking nations are known for their brotherhood. Swaziland being Nguni are united. An injury to one is an injury to all. The brotherhood is depicted in the poem in the first line of the quoted stanza, '*Bahlab' umkhosi bomakhelwane*,' proves that when the people are in need of something they don't hesitate to seek help from the neighbors. This element of brotherhood is taught to the future generations. It is part of the culture of the Swazi people that as an individual you cannot suffer when there are people around.

The Swazi traditional regalia in special ceremonies and events is incomplete when for men when they have no shield. The shield is used to prevent attacks during fights, but may be also used to show celebrating. Men hit the ground using the shield to create the deafening sound that accompanies the happiness in the individual. The poet names another 'tool' that is part of the heritage of the Swazi people. '*...balilitela*' is a sign of happiness that is made by females when they are excited at a certain performance. It is done to show appreciate. This is taught to the Swazi future generations that when you appreciate something you celebrate it. Through the poem, that line of culture is preserved and promoted.

The surnames of Swazi people have praises, which are names who reflect the forefathers of the particular family. The praise-names are the history of the family. In fact, this is part of oral literature that the researcher will discuss later on its role in the preservation and promotion of the culture of the Swazi people. For now, the poet has used that part of oral literature in the modern poem to uplift the culture of the Swazi people. Praise-names are used in different occasions.

*Kwabonga Ngwane ngalinye livi,  
 Ndabezitha! Mageba! Kwahlokom'inkhundla,  
 Mkhwanazi! Nkwaliyenkhozi! Kwadvuma lihawu,  
 Mphemba! Mbhele! Kwadvuma lihawu,  
 Thabizolo! Nonkhosi! Laphindze ladvuma,  
 Zulu lomnyama londlelatimhlophe!*

Swaziland appreciated in one voice,  
 Ndabezitha! Mageba! The whole gathering applauded,  
 Mkhwanazi! Nkwalkhosi! The shield roared.  
 Mphemba! Mbhele! The shield roared.  
 Black Zulu whose ways are white.

The poet says the families' praise names to show appreciation to the people that have helped the nation. Through this writing, the culture of the Swazi people is preserved. One must not just say, "Thank you" but have to appreciate also the family ancestors who have made the person offer that kind of help that the words of gratitude are given because of.

Poetry being a play with words and rich language, the poet uses different figures of speech that are in the language of the Swazi people to preserve both tangible and intangible culture.

*Maphiko labanti nigodlile,*  
*Nigodle ligugu nebhule besive,*  
*Maphiko lamatima nimumetse,*  
*Nimumutse kuthula nentfutfuko,*  
*Maphiko labanti nongile,*  
*Nong'imcondvo nelubhaca lwesive,*  
*Maphiko lamatima ningumsamo,*  
*Ningumgibe wesive sonkhana.*  
 Wide-feathers you have your hands full,  
 You have withheld pride and beauty of the nation,  
 Wide-feathers you have a mouthful.  
 You have a mouthful of peace and development,  
 Wide-feathers you have conserved,  
 You have conserved the light of the nation,  
 Wide-feathers you are the museum,  
 You are the hanger for the whole nation.

This stanza by Matiwane cited in Mbhele et al (1997:25) shows the relationship between literature and culture. The '*Maphiko*' are personified as they (feathers) cannot hold or have a mouthful of something. This is meant to show that the individuals '*Tinyoni*' are traditional schooled or have full of knowledge about the tradition of the Swazi people. The people are said to have the

knowledge of the ‘pride’ and ‘beauty’ of nation which is the culture of the social group. They are also said to have ‘light’ of the nation which is the language of the people. The people are referred to as the museum and traditional hanger. Certainly, the poem has been used to raise an awareness of the role of literature in the preservation and promotion of culture of the Swazi social group.

Again, cultural places should be preserved. Mkhonza cited in Mbhele et al (1997:39) criticizes the destruction and failure to preserve natural places such as waterfalls. In her poem, **Mantenga Sewuntengantenga** (Mantenga is staggering) complains about the way then in which those responsible have allowed Mantenga to be ‘killed’ by development. Mantenga has been a waterfall with cultural significance.

*Udzilike wacephuka,  
Wakhephutela wahlehla,  
Wabhudla wabhibhidla,  
Wev'ekhatsi, wev'emtsanjeni,  
Uv' enhlityweni bubhakubhaku.  
You fell and broke in to pieces,  
You moved back and forth,  
You bubbled,  
You touched in the inner being and the veins,  
You could hear the heart beating.*

The first two lines of the stanza show the movement and the dance usually done by Swazi people during the traditional and national prayer, *Incwala* which is ‘*kuhlehla*’ to moved back and forth. The first word of the poem shows that the waterfall is likened to a lively warrior in the culture of the people who shows the love of what he does. This serves to show that Swazi culture is enjoyable and has a number of dances.

*Weviwa nguBhunu  
Weviwa nguLomawa  
Uvungama ngetemgubho,  
Wehl'emaweni,  
Wehl'emadvwaleni,  
Waliw'emafini,  
Ugabile ulicobile.*

You were heard by Bhunu,  
 You were heard by Lomawa,  
 You were singing traditional male songs,  
 You fell from the steeps,  
 You fell from the rocks,  
 You were deserted from the heaven,  
 You were deserted from the skies,  
 You were handsomely dressed.

The poet has personified the waterfall as he states how it was falling. She says it was heard by the previous king and queen of Swaziland who use to reside a few kilometres away from where the waterfall was. By the mentioning of the royal people it is a way of preserving history which is part of the cultural heritage of the people of the Swazi.

In addition to that, the stanza also portrays the kind of music that is sang by males only which is 'umgubho.' This makes people aware of the kinds of music that has been inherited from the previous generations. A well-dressed man is said to be 'Uligabile ulicobile.' However, after praising the beauty of the waterfall the poet criticizes the development that has killed nature that has to be preserved because of the traditional history it carries.

*Phihli! Gilidzi!*  
*Luphohlo luluphihlita,*  
*Lukusikite lwaye lwagalela,*  
*Lwashay'enhloko, lwashaya'ematsanjeni,*  
*Luv'ekhatsi lona lulwetikhatsi,*  
*Luta netetsembiso letibumengemenge.*  
 Hit! Fall!  
 The Luphohlo dam hitting you,  
 It feigned a hit then it hit,  
 It hit on the head and hit the veins,  
 It suited it as it is modern,  
 It came with wonderful promises.

The above stanza depicts the ways boy fight in the Swazi social groups. Clean fights using sticks are encouraged especially if boys keep on disrespecting each other. They are allowed to fight clean.

The two lines with consonance 'l' uses the diction that is used by the boys when fighting, '*Lukusikite lwaye lwagalela, Lwashay'enhloko, lwashay'ematsanjeni*' and they show the destruction of the natural heritage that had been turned to be used by royalty or by the leaders in the cultural group. This criticism given by the poet is meant to tell people to stop destroying cultural places but preserving and promoting them.

**Liphango Lekoma** (hunger for thirst / thirsty) is another poem by Magagula in Mbhele et al (1997:15) that encourages the seeking of cultural knowledge. The title itself is self-explanatory as the poet is 'hungry for thirst' and the knowledge of culture will quench the thirst. The poet states that he has tried different kinds of education but all are hurtful until he is equipped with the traditional news which fill the created void.

*Kanyenti nginkonkoshela ngibambe lubala,*

*Imizwa yama ilutse kucondza kwami,*

*Bengomile, ngalibona lichib'ekudzeni,*

*Ngabanga khona kuyocedza koma,*

*Ekufikeni, kantsi lichibi seliphi?*

Several times I have hold firmly nothing,

My feelings have deluded my understanding,

I was thirsty, I saw a pond in a distance,

I rushed there to quench my thirst,

When I got there, where is the pond?

The poet shows the desperation through the persona that he wanted to know about the culture of the Swazi people. And when he thought he had grasped it, he realized that it wasn't it that is why the persona cries, "...*kantsi lichibi seliphi?*" *Lichibi* 'pond' is very significant in the lives of the Swazi people. As they look after their livestock they do take the cows and goats after grazing to give them water. The herd boys also got to the pond to refresh and drink. This gives them and their livestock a refreshing feeling. Same applies the speaker had the wish to know about the culture of the Swazi people so he identifies himself with a group socially which he shall share certain patterns with. Sadly, that wasn't the case, and he continued seeking.

*Kube ngulapho koma kungicedza,*

*Ngiphephetseke; naliya lichib'embili,*

*Ngidzimate ngalila sangiphelel'emandla,*



*Kwaze kwafiphal'emehlweni'ami,*  
*Ngachubeka ngihamba ngiphuphutseka.*  
 That is when I got weak because of the thirstiness,  
 I feebly rushed; there is a pond,  
 I ended up lamenting the lack of energy,  
 Until my eyes got blur,  
 I carried on walking lacking trust.

This stanza reflects the wish the speaker had to know about the culture and tradition of the Swazi people. Unfortunately for him, he was getting to know more all about. He wasn't given the right things about the culture. One may even say the speaker's desire wasn't fulfilled with the type of education he was getting that is why he still wished to get what he desired. He lamented the lack of the right education which to identify with that was to quench the thirst he was experiencing. The writer has used this to show the importance of knowing oneself and the imperativeness of living according to expected standards.

*Kusenjalo, ngachamukel'echibini,*  
*Lipholile nemant'acwebile,*  
*Ngaguca ngidvumisa, nganatsa,*  
*Ha! Yinhlaba! Akehl' emphinjeni,*  
*Ngabona sekungifanele kufa.*  
 Then, I came to a pond,  
 It had quiet and clean waters,  
 I knelt down appreciating, I drank,  
 Oops! It was aloe! I failed to swallow them,  
 I was ready to die.

The poet further shows the trouble of failing to identify oneself with the real person one is. The speaker having been educated in one's education he continued to feel the void. Aloe is a traditional tree that is very bitter and unswallow able. It is not edible. It shouldn't be eaten or drank. One, however, must mention that the aloe is good for the body of a human being as it boasts the immune system. It also cleansen the body system. The persona, nevertheless, has found himself drinking such a bitter fruit. This metaphor that has been used is to create an image to emphasize on the fact that the speaker has attained wrong education and still it failed to satisfy his being. This is meant

to show that if one hasn't got the right cultural practice there won't be peace hence it serves to preserve and promote the Swazi traditional and heritage teachings. The aloe symbolizes the wrong teachings that he fails to take and the 'hunger for thirst' (desire for knowledge of the Swazi culture continues). He even longed to pass on as he felt no sense of belonging and this further emphasizes on the uselessness of not belonging anywhere and failing to attain the ways of living of the Swazi people.

*Ngaphandza ngimanca inhlabatsi,  
Amfimf'emant'az' ampompota,  
Nganats' amnandz' ayacwenga,  
Ngawumb'umtfombo; ngete ngisoma,  
Nalu lotalagu, lusabalutsa labomile.  
I struggled in the sand,  
They dripped and then were flowing,  
I drank the clean and sweet water,  
I dug the source, I won't ever thirst,  
There is the none-existing pond it shall still delude the thirsty!*

The concluding stanza brings the excitement of the author finding 'water' after he struggled. The speaker has found the right culture and he believe that no more shall he gets thirsty. The mention of the 'clean' and 'sweet' water symbolizes the good morals that are in the culture of the Swazi people. This serves to encourage the people of the Swazi culture to live according to their social patterns. Certainly, the poet concludes the poem by portraying the speaker having quenched his thirst, and this means that even the Swazi people would find inner peace if they are able to preserve and promote their culture.

Again, the Swazi poet in Magagula cited in Mbhele et al (1997:20) in the poem, **Kuncono Manje** (Better Now) displays another tradition that has been discussed before. It is the cultural practice of 'Kuzila' which is mourning.

*Gcoka manje tingubo lengititsandzako,  
Kunekutigubhetela ngaletimnyama sengingekho,  
Ngingeke ngisakutjel'angititsandzi.  
Wear now the clothes I like,  
Than to cover yourself in black gowns,*

Where I wouldn't be able to tell you that I don't like them.

The poet is encouraging his love to wear the best clothes he loves whilst he watches over him. He mentions that she shall not only wear but cover herself in the black gowns once he is no more. The covering is done solely to give respect to the dead man. This is done solely to avoid where other men see her and wish they could 'have' her whilst she is in mourning. Women are expected not to take any man during this time. The black clothes are a symbol of the dark cloud that has befallen the women and the whole family. The poet says he doesn't like the black gowns because he knows very well that the culture demands that she wears the gowns. There are expectations, as mentioned earlier, once a woman wears the traditional mourning gowns.

As it has been mentioned earlier that religion plays a part in people neglecting their traditional ways, the Swazis face the same catastrophe in their tries to preserve and promote their culture. Mbhele (1997:29) in his poem **Lesive Lesi** (This Generation) complains about the way the current generation is living its life. The people are mixing cultures. The generation is living the life of the colonizers (Christianity) and their true identity (their cultural life) at the same time. This means that they have lost their identity.

*Sadla lesingenamvubelo,*  
*Sadla lesinemvubelo.*  
*Sashaya timphandla,*  
*Sashaya emabhengela,*  
*Sacija ngemantontolwane,*  
*Sabhadzatela ngetincabule.*  
*Saphehla ludziw'emsamo,*  
*Saphehlelelwa nge Ngati,*  
*Sibambe iMpumalanga,*  
*Sabamb'iNshonalanga,*  
*Saba luphuhlu egubulini,*  
*Saguca ngemadvolw'echibeni,*  
*Salwela bumnyama,*  
*Satiphacula saba mhlophe.*  
 They ate the un-brewed one,  
 They ate the brewed one,

They wore the cow / goat hide-bracelets  
 They wore the bracelets,  
 They sharpen in high-heels,  
 They dragged in tyre-sandals.  
 They worshipped in calabash in the museum,  
 They were cleansed by the Blood,  
 They held the East,  
 They held the West,  
 They relied in the cultural ways,  
 They knelt at the heavenly alter,  
 They fought for the recognition of the Black identity,  
 They puffed and became White.

The first stanza of the poem displays the conflict and contrast between the two cultures. The present generation is ridiculed that they want to preserve their own culture and the same time they want to take the ways of the Europeans who have come with the Christian religion. The Swazis were colonized by Britain who followed Christ. The first two lines contrast the kind of beer that is brewed between the two cultures. Cultural beer is used when happy. The traditional beer uses yeast and is prepared in days before said the beer is ripe and ready. The poet recites that the present generation wants to live two lives. The mentioning of 'beer' shows the happiness that the new generation is happy about living the two different lives.

Also, in the Swazi culture when a woman is married she is given the '*siphandla*' (cow/goat hide bracelets). The present generation wants to wear the traditional bracelet but at the same time they want to use the modern bracelets to make themselves beautiful. These two contrasting sentences depict the confusion that is lived by the new generation. Moreover, the poet also makes the new generation irresponsible as they promote the culture of the Whites. '*Sacija*' means one is bragging endlessly about something. That is what the new generation is doing, appealing the heel-heeled shoes. Then the poet brings the view that the tyre-made sandals are dragged on the ground. The dragging shows that the heritage is not well appreciated. This is clear evidence that the Swazi people are belittling their own heritage in the form of the kind of shoes that are made. This vividly shows that the conflict existing between the two cultures.

Again, the poet brings another element of rituals incantations in the sacred house ‘*indlu kagogo*’ and there is this most respected spot inside the sacred hut. ‘*Umsamo*’ is where there is the belief that the ancestors are because a corpse during dead is placed in this spot and there is belief that the spirit of the death is left. It is a cool place such that if there is food (usually) or traditional drinks that has to be blessed by ancestors it is put in that spot. In the next two lines of the poem, ‘*Saphehla ludziw’emsamo, Saphehlelelwa ngeNgati,*’ there is the contrast of the religious beliefs experienced by this nation / generation. The people want to stick to their culture but there is the influence of the culture of the White people by the mentioning of the ‘blood.’ Certainly, the poet is using the lines to show that the culture of the Swazi people is facing challenges in the drive to preserve it and it is unclearly promoted.

‘*Salelwa bumnyama,*’ (They fought for the recognition of the Black identity) is the penultimate line and it is contrasted by the line ‘*Satiphacula saba mhlophe.*’ (They smeared / puffed themselves to be white). The contrast shows that the people of the Swazi culture like their identity and their culture. They want to be recognized and known as traditionalists or people who belief in their culture, however, they then do things that are done by the Whites. ‘*Satiphacula*’ is to smear oneself and this gives an image of over doing something and the poet in a way is ridiculing the generation for taking the ways of the Whites over the true Black or Swazi identity. With this, the poet is in a drive of preserving the culture of the Swazi people.

*Sengihlumelel’intondvo*  
*Ngahlumelela lutsandvo.*  
*Ngihlumelela lwati lwetati,*  
*Ngahlumelela kungati kwetati,*  
*Umhlaba usipho semvelo*  
*Uyangihlamuka ungenta inhlwa,*  
*Sengigucuke sitsingitsingana*  
*Ngibe ngitishaya cwepheshe,*  
*Ngiphokophele tinkhanyeti teliZulu*  
*Ngidvonswe ligadze lelicosheme,*  
*Ngishaye situngeletane seluvivane*  
*Ngidliwe sihlutfulwane,*  
*Lingekuhlanganisa mihla leyi*  
*Kwehlukana ngekuhlangana kokubili.*

I'm growing hatred  
 I grew love,  
 I'm growing knowledge of the wise  
 I grew not knowing of the wise.  
 The earth is a natural gift  
 The earth has deserted me and made me a lonely insect,  
 I've turned to a spineless individual  
 Whilst I'm bragging to be elite,  
 Hoping the stars of heaven  
 Pulled down by the earthly lumps of soil,  
 I turn and toss like a butterfly  
 Confused and hotly captivated,  
 By mixing daily  
 The contrasting two ways. (Mbhele, 1997:29).

The preservation of Swazi culture though the literature is evident even in this stanza though there are challenges that are being faced. As it has been stated earlier in Chapter Two that education is another challenged that is there in the preservation and promotion of culture, the poet mentions it. The poet complains that he has developed hatred towards his traditions but has developed love which is the command (love your God and your neighbor as you love yourself) of the biblical ways of the Whites. This shows that he is turning to have a bad attitude towards his identity as he is influenced by the ways of the colonizers.

Furthermore, the author also says that as he develops knowledge of the wise he feels he is getting unwise by forsaking his cultures. He appreciates nature but complains that if he stick to it (nature and cultural ways) people forsake him as they perceive him as a spineless individual. This brings the confusion in the lives of the present generation who are having it difficult to choose a culture to follow. The influence of people has a negative impact on the Swazi individual (social group). '*Umhlaba uyangihlamuka ungenta inhlwa*' shows that he feels no sense of belonging as people around are judgmental when it comes to the choice he is making.

Moreover, the poet acknowledges the fact that even though he may want heavenly things '*Ngiphokophele tinkhanyeti teliZulu*' nature pulls him down '*Ngidvonswe ligadze lelicosheme*' and nature seems humbled. '*Kucoshama*' is bowing and humbling oneself in the presence of the elders.

By saying this, the poet alludes that the culture of the Swazi people is humbled and is the nature of the people and it seems it is there to stay. It has strong influence in the individual as he cannot just forsake him. The culture politely reminds the poet who he is.

The next stanza of the poem has twenty five lines as opposed to the previous two stanza that have fourteen lines each. The form of the poem shows that the culture of the Swazi people seems to have no order and it is known, however, by the people. There is no stipulated structure on how to carry one's life.

*Ncono ngidle injula,  
 Ngijule ngetimphandze  
 Letajikela boSomhlolo,  
 Ngibate imigcwembe yemsinsi,  
 Ngishuke tikhumba,  
 Ngivunule ngihhishate,  
 Ncono ngishaye ligenkle,  
 Ngifenyis' imfiliji,  
 Ncono ngifutse luphondvo,  
 Ngikhohlwe licilongo,  
 Ncono ngichobe tinkhobe,  
 Ngobe lilayisi liyangihisha,  
 KUMBE NGIYAMPHUMPHUTSEKA.*

Better that I meditate,  
 Mediate on the roots  
 That troubled the generation of King Somhlolo,  
 Have to carve the traditional dishes using *umsinsi* (tree)  
 Prepare hides  
 Wear the traditional clothes,  
 Blow traditional musical instruments,  
 Forgetting about the modern flute,  
 Better if I blow the horn  
 And forget about the trumpet,  
 Better I eat the wet-maize,  
 And forget about the rice blocking the airflow,

MAYBE IT'S A WRONG CHOICE. (Mbhele, 1997:29)

The writer brings a variety of things that are heritage of the Swazi people. The speaker starts the stanza by resolving to sit down and meditate on the roots of the Swazi people and what led to the late King Somhlolo to allow the inversion of the White colonizers in the country. Then he alludes that he goes back to live the traditional way which involves using traditional dishes carved from *umsinsi* tree. This is a kind of an indigenous tree that is very strong and it has been significantly used in the poem to show the strength that is in the culture of the Swazi people. This is their nature. He further alludes the use of hides (for cows and goats) to make the traditional clothes to show that he likes being what he is which is having a strong spine in his culture.

Another of the heritages that are mentioned in the lines are those that involve music. He mentions the 'horn' which was used before the colonizers improve it by coming with the flute and trumpets. He also mentions the good food '*tinkhobe*' (dried maize – maize being staple food for the Swazi people) against the use of the tiny 'rice' (*lilayisi*) which blocks the airways and trouble the Swazi speaker (and the Swazi people at large). By mentioning of this, the poet is teaching and encouraging the consideration of going back to the Swazi roots and not allowing the culture of another group to control their living after all the culture 'blocks the airways' and have difficulty in breathing that is the Swazi people fail to understand all the ways of the other cultures. The poet questions the intelligence of discard the culture and heritage of the Swazi people.

But the last quoted line '*KUMBE NGIYAMPHUMPHUTSEKA*' is written in capital letters to show the confusion in the speaker. As much as he wants to go back to his roots he asks himself if that decision is right or he is merely messing up things. This also shows the feeling of the people who may want to go back to their roots and live according to the ways of the forefathers. The changes globally has affected the ways in which Swazi people live their lives. The confusion is evident, but the writer through the poem is motivating the people of the Swazi culture to consider preserving and promoting their culture.

**Lifu Lelimnyam'e-Africa** (Black cloud is Africa) is another poem that has a cultural line in it. Mkhonta quoted in Mbhele et al (1997:31) writes about the relationship between the living and the dead in the society of the Swazi people. The poem is all about the colonizers who used to take Swazi men to fight their battles during the previous World Wars.



*Babikelwa labaphansi,*  
*Babe ngulabafile,*  
*Ngabe sono yini Africa?*  
 They reported to the ancestors,  
 But they were dead,  
 What was the sin, Africa?

The poet says that the trouble was reported to the ancestors but they ancestors remained dead because they never provided help. This part shows that the Swazi people believe in their ancestors and report everything to them. They believe that in all that happens to them the ancestors have a way. They rely on them. However, during this time when the black cloud was hovering above them the ancestors never responded to their cries and wails. This brought the sadness to them. The poet through this sad part is showing and teaching that people in Swazi culture do encounter all kinds of trouble and have to report to the ancestors. The ancestors may not respond quickly but surely they will that is why even the issue of the black cloud hovering on top of Swaziland and Africa came to an end.

Mkhonta cited in Mbhele et al (1997:34) in the poem, **Mani Njalo Langa LemaSwati** also uses literature to preserve the culture of the people. He likens the coming of the Whites to the traditionally wedding of a bride. The Swazi people wedded the Whites as they came in a vision of the then King Somhlolo. The Swazi wedding is a long event, but at some point the bride is expected to go to her in-laws to ask for the hand in marriage. She is accompanied by other maidens. This happens through a traditional ceremony which is also a heritage. The poet narrates in the historical poem.

*Batibona tintfombi letimbili tita tivivile*  
*Titocel'umendvo kulemaSwati.*  
 They saw the two maidens coming  
 To request for a hand in marriage.

The poet is depicting the way in which the ceremony unfolds. Once the bride and the groom agrees to take their relationship to the next step, the bride as per instruction of her father would then come to her in-laws to request for the hand-in-marriage. She sings a song '*Tocela umendvo*' (I'm here to ask for marriage) and this is displayed in the two lines of the poem. This part of culture is

significant in the sense that there are hardships in marriage so no one should force one. By requesting the marriage in song shows the willingness in the individual (the bride to be specific) to withstand all kinds of hardships she may face in her newly chosen life.

The second stanza of the poem continues with the narration of the settling of the Whites in the country which is liken to the settling of the bride (new wife) in the new homestead.

*Levakala livi lelivela kumvelincanti,*  
*“Teka Somculu abengunina wemaSwati,”*  
*Lachamuka lilanga, lamteka Somculo,*  
*Wawatala emaSwati laphilile,*  
*Wawanika inkhululeko ngephandle kwengati.*  
 A voice was heard from the old Creator,  
 “Marry Somculu (Christianity) so she can be the mother of Swazis,”  
 The day arrived, and Somculo (Christianity) was wedded,  
 She bore healthy Swazis  
 She gave them freedom without shedding blood.

The traditional way of having a wedding is clearly seen in this poem as in this stanza the bride is ‘teka-ed’ (made a wife traditionally) on a particular day after a voice from the god of the ancestors ‘Mvelinchanti’ whom the Swazis believe that he is the creator and he works closely with the ancestors. This is the Swazi belief that has also been portrayed in this stanza. Further, the new wife gave birth to healthy Swazi children just like a wife after wedding is culturally expected to give birth to children. In this stanza, it is also been made clear that the Swazi social group are people who are peaceful and are free from violence. The poet is encouraging through the poem the humble nature of the Swazi people that has to be conserved and upheld.

The culture of the Swazi people never encourages women to force themselves down the throat of men. Marriage shouldn’t be force but both relevant parties should agree. In the next stanza the poet discourages that as he continues unfolding the narrative poem.

*Kepha Londilinga wahlala asongile,*  
*Kushona kwelilanga kwamnika injabulo,*  
*Watinindza ngelibovu ebumnyameni,*  
*Walitala libutfo kwanyakatela umhlaba,*

*Lacala kuyibika indlala,*

*Kungesiyo yekufuna liphalihi,*

*Kungesiyo yekufuna inyama,*

*Kepha lilambele imali.*

But Londilinga (Money) waited swearing,

In sunset she was happy,

She smeared herself with the red-soil in the dark,

She bore a regiment and the earth shook,

It started complaining of hunger,

Not hungry for porridge,

Not hungry for meat,

But hungry for money. (Mkhonta cited in Mbhele, 1997:34).

The poet is coming hard on the woman who forces to be wedded by staying with the man before the right ceremonies and rituals have been performed. The woman is said to have evil and ulterior motives. Culturally, a bride is smeared with the red soil by an old woman and this is a sign that the bride is welcomed in the home. It also shows that she is the wife of the whole family. Unlike in other cultures, a wife in the culture of the Swazi people is said to be for the parents not just the only for the husband. Again this stanza depicts the food that the Swazi people are known for. 'Porridge' and 'meat' are the food of the people. The stated food gives the people of the Swazi culture life. But the woman, 'Londilinga' has given children who doesn't want this food but who are after money. This serves as a warning to males to be cautious when they start living with females before having done also the cultural expected procedures. This is not expected in the ways of doing things in the Swazi culture and it is firmly discouraged as it is observed that such people cause havoc in a quiet society. The poet is upholding the right culture of the Swazi people when it comes to weddings, the poem teaches about the right morals that are expected to be upheld which are part of the shared patterns in the Swazi social group.

The Swazi people have the cultural belief that if one has done something wrong or practiced immorality, the ancestors will punish the whole society until that 'madness' is corrected. This is revealed through the poem:

*Imvula itsetfwe nguye Bhuza.*

The rain has been taken by the late king (Sobhuza).

The epic (historical poem) reveals the history of the coming of Christianity and Money that destabilized the culture of the Swazi people. These are the changing times that influenced people to discard their culture. In the above line, the poet recites that the ancestor in the late king punished the Swazis by taking the rain from them for taking money instead of keeping their practice and at least take the Christianity which proved that it was coming with good morals. The line serves to show that it is important to keep your word and do what is expected of you even when the person who commanded the individual (society) is no more alive. Failure to do that, punishment to the whole society shall follow, and that is what happened to the Swazi people. The history of a society is also their culture.

Again, the culture of the Swazi people has the king as their leader. Kingship is inherited. A king is neither voted for not chosen, but is born. Even if the born-king is young the society has to wait until he is ready to assume kingship. Kind words are used to refer to the young king, and these words are still used in the culture of the Swazi people.

*Litsemba salibeka kulo Lizinyane leMbube,  
Layitsetsa indiza labheka kulabamhlophe,  
“Zinyane leMbube, ulishiya nabani lelive?”  
“Bakhona bokhokho balibhekile.”*

We put our hope in the Cub of the Lion,  
It took the plane to the land of the Whites,  
“Cub of the Lion, whom are you leaving the country to?”  
“The fore-fathers are watching over it.”

The poet brings the cultural history of the Swazi people it (cultural history) is preserved and promoted for the benefit of the coming generations. The history is part of the Swazi people and the poet uses the literature to promote the culture of the society. It comes to the knowledge of the generation what happened before the king assumed kingship. More to it, the importance of ancestors is mentioned the poet writes a conversation in the above stanza. The subjects are questioning their traditional leader whom he was leaving the country to, and the response says that he was leaving the country with the fore-fathers. This clearly shows that the people of the Swazi culture believes in the existence and protection of the fore-fathers.

*“Siyekele ndvuna siyobikela bobabeMkhulu.”*

“Don’t stop us, let’s report to our fore-fathers.”

Yet again, this shows that the people of the Swazi culture may stop taking instructions from a leader if the order is not favoring and helping them out. The people believe that the answers are forever having their answers and are always ready to provide answers for what situation they are facing as a group sharing many patterns of living.

As said earlier, the king is referred to certain words. He is the ‘sun’ of the Swazi people as culturally it is believed that he brings warmth and light in the lives of the Swazi people. He carried hopes of the Swazi people. The poet writes that he is the son. He uses a personification to describe the king.

*Phuma Langa Sikotse!*  
*Lasho laphuma lilanga,*  
*Laphuma kwanyakatela umhlaba,*  
*Batohalisela kuphuma kwalo lilanga.*  
 Come out Sun so we bask,  
 The sun came out,  
 It came out and the earth shook,  
 They came to praise the coming out of the sun.

The poem further mentions the time the king took the reins young as he was. People were dying to have their king that it is why they voiced their strong feelings indicated in the line, “*Phuma Langa Sikotse.*” This line again is significant. The basking shows that the subjects were ready to listen, worship and take orders from the king. This shows respect. The people of the Swazi culture are clear that even if the king is new and young they have to show reverence. The nation gathered to give their praises when the king was sworn into position. The people show that they are part of the heritage, and the poet has used the Swazi epic to preserve the history of the culture.

The Swazi people have a national event in ‘*Incwala*’ – The National Prayer. All people from all spheres of the culture should attend. It marks the end of an old year and beginning of a new year. There is a belief that the people should start a year together. Nsibandze cited in Mbhele et al hints in his poem, **Wota Ndvodzana** (Come Son), on the traditional prayer, regiments and song (war song) sang during the event where no one is allowed to watch it. The poet also mentions traditional

accessories (which complete the traditional regalia) that are used in the national prayer that reminds the country of the past soldiers. Everyone who attends the Incwala is expected to dance.

*Wot'ungene emkhunjini,*  
*Nkhotfotjeni mtukulu,*  
*Uhlabene kulaketfu,*  
*Nankh'umchele, nasi sizeze*  
*Nesihlangu sakho lesimas'avutjiwe,*  
*Sitsatse ungene kuBalondoloz*  
*Uyihlabe uyinyikinye*  
*Inqaba Kanqofula*  
*Simtuntuzel'umntfwana.*  
 Come in son, enter the ship,  
 Grandson Nkhotfotjeni  
 You outdid yourself  
 Take your crown-prize and this decorated spear  
 And your shield white like sour-milk prepared  
 Take it and join the regiments Balondoloz  
 Dance and shake it  
 Inqaba KaNqofula  
 And help the son grown.

The last stanza of the poem reflects quite a lot on how Swazi people live their lives. The poem is more of a tribute of the late *King Sobhuza*, and the speaker assumes a voice of another old late King who is a grandfather to the late king. The poet says, “*Nkhotfotjeni mtukulu*” (Nkhotfotjeni grandchild). This brings the relationship between the two people and the speaker is welcoming the ‘newly’ late king to the community of the late kings.

In this last stanza of the poem, the speaker gives the late king a crown in appreciation of his mighty work as he says, ‘*Uhlabene kulaketfu*’ which has cultural implications that is being shared to the present and coming generations. The poet uses this to show that the late kings will always have a say in how a society is run. This shows that the late Swazi king has perfectly completed his mandate. The late king is given not only the kingly crown but a shield and spear that he shall use in dancing the sacred song that is sang only once a year, *Inqaba KaNqofula*. This is a sign of

welcome. The poet through the writing is teaching about the sacred Incwala ceremony which is part and parcel of the Swazi heritage. Swazis are incomplete without this cultural practice. The Swazis (both current and future generations) are taught the importance of doing what is expected of an individual as per instructions of the elders. This is Swazi culture after all '*Indlela ibutwa kulabasembili*' – seek advice from those in front (elders).

On top of the sacred song mentioned, there is another traditional song mentioned. The song '*Siyamntuntuzela umntfwana*' is a song that is sang during the '*Lusekwane*' cultural practice that precedes the *Incwala* ceremony. It signifies the growth of the king. The dying of the king is not taken as death but as growth and transformation of a kind. This shows that dead people are considered very important as they are the part of the heritage of the Swazi culture. Being a good ancestor is what Swazis are encouraged to do, and they believe that if they do what is morally upright then they shall be promoted to be the family protection and guiders.

'*Uyihlabe uyinyikinye*' – stab and shake it – is the way one does the sacred danced of the sacred song. It is the dance style. The poet through the teaching of the kind of the dance is preserving the dance and promoting its knowledge. The very song also mentions the food of the Swazi people. '*...emasi avutjiwe*' – sour milk – is one of the foods of the Swazi people that is greatly loved. Sour milk is got from milking cows which is the wealth of the Swazi people as it has been discussed before. The poet compared the well decorated spear '*sizeze*' to the delicious sour milk. The poet is preserving the food of the Swazi people by mentioning it in the poem.

Just after the *Incwala* ceremony before the regiments are dispersed back to their home, the male regiments are expected to weed the king's field. The weeding is purely down using hands. No tool, for instance, hoes are used. The male regiments have to show their strength and bravery by using their hand in clearing the fields. The first stanza of the poem **Mnyamane Kumhlophekazi** by Mkhonza cited in Mbhele et al (1997:41) has this cultural doing. The poet is showing the pride that the male regiments take in doing the king's job. Though this, she preserves the culture and promote that the coming generations know what used to happen should it come to an end.

*Hhogayi!*

*Ayime!*

*Udvonsa njani ja?*

*Wadlubulundzela,*

*Yinsimi YeNkhosi le,*  
 Stop it!  
 Let it stop!  
 How are you pulling it man?  
 You keep on going,  
 This is a King's field.

The poet has used a male speaker in the first lines of the first stanza to depict men weeding the king's field. The speaker is stopping another regiment who seems to be dodging the work. The speaker reminds the other that this is the king's fields so he needs to do it perfectly. This symbolizes the culture of the Swazi people that the people should respect it and do it perfectly. When he says, *Hhogayi* the speaker is literally stopping the regiments and chiding them to do a thorough job. Figuratively, the poet is reminding the Swazi society to mind how they practice their culture which is their identity. She further figuratively states that the king is the owner of the culture as he leads the nation so he mustn't be disappointed in the way the job (culture) has been done (practiced).

The cultural heritage of the fields is also mentioned in another poem **Moya Munye – One Spirit** - by Tembe quoted in Mbhele (1997:62). '*Mfabantfu*' (Dying People) is the King's field that is very huge and the name is significant in the sense that the regiments figuratively die as they have to weed it using their hands. Weeding on this farm is symbolic as it is compared to give in oneself and be willing to work for the king which is to live accordingly to the Swazi culture. *Lozitha* is the home of culture too as the leaders of the country reside in the historical place.

*Sihambe moya sewele Luntsatsama,*  
*Laph'ukhona umhla 'uyatamatama,*  
*Sibambane sibheke kaLozithehlezi,*  
*Lapho bayosikhandza sihleti,*  
*Sijabula sijikel'eLusushwana,*  
*Lapho umoya ungasenakushisa.*  
 In spirit we go and cross the Luntsatsama River,  
 Where the earth is shaking,  
 Hand in hand going to the sitting Lozitha,  
 Happy and pass by Lusushwana River,



Where there is no hotter breeze. (Tembe cited in Mbhele, 1997:62).

The stanza above makes mention of three different places that are part of the Swazi heritage. The ‘sitting’ Lozitha is where royalty is and all the Swazi Kings have lived in this place. They might have lived in other places but *Lozitha* is where their roots are and it is where they have all ended that is why the poet says *Lozithehlezi* – ‘sitting’ *Lozitha*. This also shows that the culture and heritage involving Lozitha is stagnant is not changing. The Swazi poet is therefore, preserving the cultural heritage of the place. Through the writing again he shows that *Lozitha* is the ‘mother body’ for cultural happenings hence she is ‘sitting’ and not moving.

In addition, the two rivers that have been mentioned, ‘*Lusushwana*’ and ‘*Lutsantsama*’ have a fair share of heritage as quite a lot happens in these rivers. These are rivers next to the traditional *Lozitha*. Are rituals are performed in either of the rivers. Rituals such as cleaning ceremonies where bad luck is washed away are practiced in these rivers. The mentioning of them is a way by the author to preserve their importance in the lives of the Swazi people. The poet then recites in the last line of the stanza that, *Lapho umoya usenakushisa*’ – where the breeze is no more hot – which shows that one feels refreshed once he or she visits these places. This symbolically shows that the culture of the Swazi people refreshes one as it is stress free. Indeed, the writing is promoting the belief on the culture for the Swazi people to have a good life.

*Sisukume kanyekanye sichwaye,*

*Simoy munye sishon’Mfabantfu,*

*Emajaha ajakal’eMfabantfu,*

*Emabutfo abutsek’eMfabantfu,*

*Emabele avutsiw’ eMfabantfu.*

We stand together and dance,

In one spirit and go to Mfabantfu,

Young men hastening to Mfabantfu,

Regiments giving in to Mfabantfu,

The grains are ripe at Mfabantfu. (Tembe in Mbhele, 1997:62).

In the above stanza, the name ‘*Mfabantfu*’ is repeated several times as the poet emphasizes on the importance of the place. *Mfabantfu*, as stated earlier, is a huge field that is ploughed, sown, weeded and harvested by regiments. If you love the king it means you love the culture of the Swazi people.

The huge field is liken to the broadness and wideness of the Swazi culture. The poet is significantly mentioning the significant place to promote the importance and understand of the cultural practices. It is said that young men rush to *Mfabantfu*, regiments surrender to *Mfabantfu*, and grains are ripe to *Mfabantfu*. This could be explained by saying that young men (people in general especially men) are happy to live according to the culture of the Swazi society. Furthermore, the regiments give-in to whatever shall be done in the ways of living of the Swazi people. Finally, ‘emabele’ are grains and they signify food. Food is life. This shows that there is good life in the Swazi way of doing things as it is said the grains are ripe. The poet has used the Swazi literature to depict the culture of the Swazi people.

*Sibuse sibhash,ibhasha etihoncweni,  
Sijabule sigibel’ etincoleni,  
Emabombo abheke kaMhlabuyalingana,  
ESimunye’emobeni kaMhlabuyalingana.  
Mhlaba wahlangana waba munye,  
Kumanje nje sengibona simunye.*

We get spoiled as we enjoy eating traditional popcorn,  
Be happy as we board modes of transport,  
All roads leading to Mhlabuyalingana (equal earth),  
In Simunye (we are one) sugarcane fields in Mhlabuyalingana,  
The earth met and got one,  
That is why we are one.

Indigenous food is said to be part of a heritage of a people. Swazi food is broad. Maize is the Swazi staple food and it is made to make different kinds of food that people of the Swazi society enjoy. The poet mentions ‘*ibhasha*’ (Swazi popcorn) which is enjoyed ‘*sibhasha*’ (eating) by the people. This line also shows that the Swazi people enjoy their culture. The poet is preserving this part of indigenous food such that the present and coming generations may want to know more about.

Again, Swazi history is preserved in this stanza. Regiments were given employment to work in the Sugarcane fields. This shows that their needs were taken care of by the royalty. In a way, this proves that if you show respect to the elders of the society, one may be rewarded with a lifetime blessing which is a job in this case. The provision of the Simunye employment showed the oneness

of the Swazi royalty and its subjects (people). This serves to encourage 'respect' which is part of the intangible heritage of the Swazi people.

Another traditional practice that defines the Swazi people is that of protecting a homestead. This is done by man. Men have to protect their homesteads and families from evil spirits. This is the culture of the Swazi people and it is depicted in the Swazi literature. Zulu cited in Mbhele et al (1997:63) in his poem **Lochamu** writes:

*Ngiyinkhululeko inkinkelw'esikhonkhwane,*  
*Sikhonkhwane senkhululeko yachamu.*  
 I am a free man tied on the protective-peg,  
 The protective-peg of the free lizard.

The protective-peg '*sikhonkhwane*' is part of the many main items in the culture of the Swazi people. It prevents evil coming into the home. The cultural home of the Swazi people should be guarded against evil and '*sikhonkhwane*' is the traditional item. The mention of it in the poem teaches the younger generation how Swazis lived their life against evil forces and how they should also live their lives. The Swazi poem has been used to promote Swazi living.

### 3.4 Conclusion

The Swazi writers have used their writings in Swazi Modern Literature to display the culture of the Swazi people. The shared patterns of the Swazi people are evident in their works. With the changes experienced in the world, the Swazi culture is affected and the writing is a drive to preserve and promote the culture of the Swazi people. Modern literature has been used effectively in the preservation and promotion of the Swazi culture that is bit by bit losing its stand in certain sectors of the country.

## CHAPTER 4

### ORAL LITERATURE

#### 4.1 Introduction

Swazi Oral Literature is another tool that has been put in use by Swazi writers to preserve and promote the culture of the Swazi people. The literature has been passed by the word of mouth from one generation to the next. Before, this literature wasn't written, but in the passing times the kind of literature has been put to paper. Oral literature is: ‘

*Luhlobo lwemibhalo lengakabhalwa phansi kepha yendluliswela etitukulwaneni iye kuletinye ngemlomo. Kuloluhlobo lwemibhalo ukhulunywa ngetintfo betenteka kadzeni, kungaba yimilandvo nato tonkhe tinkhulumo tebuciko letingakabhalwa phansi.*” (Vilakati and Sibanda (1997:31).

“This is the kind of writings that are not written down but have been passed through generations through the word of mouth. In these kind of writing mentioning is on what was happening in the past such as history and speeches that were expertly said.”

#### 4.2 Swazi Culture in Swazi Oral Literature

Vilakati and Sibanda (1997:31) state that traditional literature comes in form of traditional songs (ceremonial songs, dance songs and work songs), praises names, oral narratives, lullabies, children's rhymes / games, praise poems, idioms and proverbs, and riddles. Again, Vilakati and Sibanda further mention that traditional ceremonies were related to the next generation using the word of mouth, but nowadays, Swazi literature has been used to that effect. Surely, the Swazi literature written by the Swazi writers conserves and uphold the principles, ethos, beliefs, values, art, music and literature of the Swazi people.

There is culture in traditional songs. The songs come in threefold; ceremonial, dance and work songs. Vilakati and Sibanda (1997:31) define the ceremonial songs as the songs that are sang where there are gatherings that involve the Swazi royalty, for instance, *Incwala*, *Lusekwane*, *Umhlanga* (Reed Dance) amongst other ceremonies. Yet, dance songs are the songs that are sang when there are the celebrations at home such as the traditional weddings, traditional parties. In these songs not only the culture of the Swazi people is apparent, but the history too. The history of the Swazi people is also part the heritage and the writers have decided to put it to paper so that it is kept and

they don't lose their identity. Also, Swazi people believe in educating and advising the young so, there is also a message that is contained in these songs. After all, the history is what they are.

Vilakati and Msibi (2006:1) write a song that is used in the Umhlanga Ceremony. Umhlanga is the girl-child gathering where they go to the royalty to pay their allegiance or '*Kuhlehla*' which is defines as a regiment or regiments do a certain job for the royalty or chieftaincy (2013:96).

***Mswati uyiNkhosi***

*Mswati uyiNkhosi kaHhohho,*

*Wabekwa wabekelwa kwentani?*

*KaHhohho kaHhohho,*

*Chamu Chamu balisik' emalayini,*

*Chamu Chamu balisik' emalegeni.*

**Mswati you are the King**

Mswati you are the Hhohho King,

You were put, put to do what?

Come, come they cut the lines,

Come, come they cut the lines.

This is a ceremonial song that the girl regiment sing to share sheer disgust to the king of the time who gave a neighboring country land. Through the song the girls question his role for leading a country yet allowing people come cut a portion of the Swazi land. This is the history of the Swazi people that the future generations should know. It is allowed in the culture of the Swazi people to complain through song. The song has been sang back then and in the present age as the history is passed by the word of mouth. Only now that the heritage (history) of the Swazi people has been written for conservative purposes.

Another ceremonial song that is strictly sang one a year is the Inqaba kaNcofula. The song contain messages that is abomination mentioning even saying the words of the song. This is the unknown heritage. This is song is sang only once, during the big day of the Incwala ceremony. It contains the history of the people of the Swazi people. It is a war song but asking the old people further about the song results to no answer. Vilakati and Sibanda (1997:31) write only a few words of the song:

***Inqaba kaNcofula****Wena Silo**Inkunzi yetfu**Okandaba yee...**Inqaba kaNcofula.***The Refugee of Ncofula**

You King

Our bull

Oh King...

The Refugee of Ncofula.

During the Incwala ceremony a lot of rituals are performed as the nation of the Swaziland gatherer at the end of the year to ‘kill’ and ‘burn’ all thing of the previous year to welcome a new year. The war song reminds the people of the historical wars they have experienced. On top of that, there is a bull that is slaughtered by boys using their fists. The boys show their bravery to the king through the killing of the bull using their bare hands. They song is sang by everyone who is in attendance, and this is one the only traditional ceremony where all different ages of the Swazi people are in attendance. ‘*Inkunzi Yetfu*’ (Our bull) shows that the people believe that the king is theirs. Also, the mentioning of the ‘bull’ in the song is significant cultural as it hints teaches about another happening in the proceedings of the custom. This serves to keep the custom and future generations would know how their fore-fathers lived their lives.

Another song that is sang during the *Lusekwane* ceremony is ‘*Siyamntuntuzela*’ meaning we are helping him grow into a man. Vilakati and Sibanda (1997:31) write:

***Siyamntuntuzela****Siyamntuntuzela**Longangezwe**Siyamntuntuzela**Lomntfwana usakhula**Longangezwe**Shiya-hho.****Siyamntuntuzela***

We celebrate his growth

The one huge life the country  
 We celebrate his growth  
 The child is growing  
 The now wide like the whole country  
 Leave it-oh.

This song is also significant in the sense that the boys regiment celebrate their king and more to the objective of the tradition is to preserve the morals and lives of the boys. The tradition encourages boys to keep their purity. Again, the tradition shows the importance of preserving the culture of the Swazi people. When the words of the song says, '*Siyamntuntuzela*, it means that the culture of the Swazi people is conserved, celebrated and it is instilled in the lives of the young boys. The song as stated is sang during the ceremony and it signifies the cultural importance of paying allegiance by the boys and also celebrating both the life of their king and their lives as they grow in age and in number as young boys endlessly join the fray year in year out.

Subsequently, during the wedding ceremonies song is used and Swazi writers have written these songs in a drive to preserve their culture. In these songs the life of the people of the Swazi culture is evident. All along, it has been passed by the word of mouth but presently the writings have kept and upheld the culture of the Swazi people. Vilakati and Sibanda (1997:32) says when the bride is wedded at dawn she sings:

*Ngibashiye balele bontsanga yetfu*  
*Yehha-yehha-yehha-ye*  
*Ngibashiye balele bontsanga*  
*Ngandzindza nelive bontsanga yetfu*  
*Ngandzindza nelive bontsanga yetfu.*  
 I left my peers sleeping  
 Hey-hey-yah  
 I left my peers sleeping  
 I have been wondering peers  
 I have been wondering peers.

This is a ceremonial song sang by the bride as the rituals are performed in the kraal (where family's ancestors are and blessing the wedding). The song reveals the sadness in the life of the bride but most importantly shows that cultural a girl has to decide when the time is right and leave behind

her peers and face life as a wife alone. These are the contents of the song and have been passed by the word of mouth through the generations in such events. Now, they have been written to prove that literature is a tool used to preserve and promote the culture of the Swazi people. Vilakati and Sibanda (1997:33) further write:

*Sitocel' inkhonto nabo singani*

*Sitocel' inkhonto*

*Singamandabende*

*Sesite kuwe nabo singani*

*Sesite kuwe*

*Singamandabende.*

We are here to ask for a place to live

We are asking for the place to live

We have travelled long

We have to you loved one

We have come to you

We have come from afar.

Through the song it is in the open that females leave their homes and come seek for a place to stay in her love's home. When she doesn't go alone, she is not alone but is accompanied by her family (but not her parents) and community. This is observed in the use of plural '*Site kuwe*' (we have come to you) instead of saying '*Ngite kuwe*' (I've come to you). '*Kukhonta*' is a cultural practice that has been discussed before and in the song it is has been passed orally until now that the Swazi writers have written it down.

Dlamini et al (2008:78) also writes another wedding song that depicts another cultural aspect. As mentioned, there is sadness in the voice.

*Labantfu balukhuni bayesabeka*

*Lesive silukhuni siyesabeka*

*Ye LaNjiloni*

*Ye LaGebeleweni*

*Yeka tinkhomo tababe*

*Labantfu balukhuni bayesabeka.*

These people are difficult and frightening



This nation is difficult and frightening

*Hey LaNjiloni*

*Hey LaGebeleweni*

Look at my father's cows

These people are difficult and frightening.

The song is sang by the bride. She cries that the in-laws she is dancing in front look frightening and difficult. She reveals, through the song, that she is worried to start a new life with these people, but she has no option as she has been sent by her father which is a tradition. She says that she has no option as she is 'her father's cows' and she has to brave the situation. This ceremonial song teaches the female children their responsibility when the time comes. The singer also calls her friends '*LaNjiloni*' and '*LaGebeleweni*' to look at what lays befall before her. They have to give their fathers cows by taking a bold step and getting married. The cultural practice is revealed through the written song and it is preserving the culture of the Swazi people.

Again, from the song above, the naming of girls cultural is revealed. '*Njiloni*' and '*Gebeleweni*' are male characters. Their daughters are called using their fathers' names by prefixing /*La-*/ and this is part of the Swazi culture. The writing is depicting this king of practice of the Swazi society.

Like it has been mentioned earlier, dance songs are part of the traditional songs. Dancing is part of the heritage of the Swazi people. Dancing defines the Swazi people. It is in their culture. Different regiments have their different dance songs and through the songs there is the culture and tradition of the Swazi people cited. Vilakati and Sibanda (1997:35) write a song sang by the women's regiment known as '*Lutsango*' directly translated as traditional fence. They 'fence' the whole family, community and nation as a whole. Their motherly role is depicted in their group name. '*Kutsamba*' is a women's way of traditionally dancing. (Dlamini and Masuku, 2013:87). The dance song goes:

*Iph'indvodza yami?*

Where is my husband?

*Uyibuta kubani?*

Whom are you asking?

*Isemashendeni.*

He is with his concubines.

*Ngikhala ngendvodza yami*

I cry for my husband.

*Uyibuta kubani?*

Whom are you asking?

*Isemashendeni.*

He is with concubines.

This is a dance song that women dance to when they are together. They occasionally meet to talk about life in general. Through the songs, they advise each other. Cultural, a woman should not ask the whereabouts of their husband. The leader in the dance asks the whereabouts of her husband and the others respond by discouraging her to enquire such because she shall be disappointed especially if he is with his concubines. The song tends to remind women not to ask the whereabouts of men as they were advised when they left home for their marriage.

Again, the wifely dance songs are not only about sad and disturbing news. Women brag to their peers through the songs (Vilakati and Sibanda, 1997:35).

<i>Nansi indvodza ingishaya bo!</i>	Here is the man hitting me!
<i>Mshaye ndvodza!</i>	Hit her man!
<i>Nansi indvodza ingishaya bo!</i>	Here is the man hitting me!
<i>Mshaye ndvodza!</i>	Hit her man!

The dance song above is not about literal beating but ‘making love’ and the leader in song is bragging that her husband is ‘beating’ (satisfy her sexual desires) her hard. The other women responds in encouraging men to continue making their friend happy. Other men are also encouraged likewise through the singing and dancing. A man hearing the song would also want to do likewise to his wife and not to be considered a failure in marital matters. Women are traditionally not allowed to face men and complain but these are correct platforms (women gatherings) and correct means (dance songs) to reveal their dissatisfaction in things happening in their homes. The song are important. The dance songs are a Swazi heritage that should be preserved still and promoted to encourage both men and women not to forget their bedroom games since they are the ones that bring happiness in homes as observed in the song.

Men also have their gathering where the dance to traditional songs. The culture of the Swazi people is inseparable with the songs. Vilakati and Sibanda (1997:36) write two men dance songs:

*Wangiphatsa kwaze kwasa*  
*Yemlamu wami*  
*Ungiphatsa kanjani.*  
*Wangiphatsa kwaze kwasa*  
*Yemlamu wami*  
*Wangiphatsa kwaze kwakhala make*

*Yemlamu wami*

You held me along night long

Yes my junior / sister wife

You held me well

You held me all night long.

Yes my junior / sister wife

You held me until wife complained

Yes my junior / sister wife.

The dance song portrays a tradition of men getting a new wife who is a sister to the older wife especially if the latter is unable to perform all necessary chores in the home. The younger one is given to relieve the older one certain duties. Through the dance song men appreciate not only the younger wife but the culture of the Swazi people. The writers are encouraging the culture of the '*kulamuta*' (having and taking the younger sibling of your wife and making her a wife too).

*Siyawufela lekaNgwane*

We are going to die in royalty

*Solo mane siyahamba*

We are walking still

*Singemasotj' aDlamini*

We are the Dlamini soldiers

*Solo mane siyandzindza*

We are wandering

*Sindzindz' enkhosini yetfu.*

Wandering at our king.

The dance song above is sang by men when they are doing their work '*kuhlehla*' either at king's homes or at their chiefs' home. Since they have done '*kubutseka*' – which is giving themselves up to the use of their king, they remind each other of the promise that they shall to work diligently and be loyal to the king's place. In a way, through the song they show that they are still keeping their word. The song had been passed from one generation to the next until recently that the writers decided to make means to preserve it in a drive preserve the culture too. Men are encouraged to join forces with these men and start living their lives for their king. The men pride themselves to belong to the cultural ordained king and hereby encourage others who haven't started observing their culture to live and embrace it.

Dance songs are also sang by the girl child when they are on their own. Again an element of Swazi tradition is revealed through the songs. "*Kugana*" – accepting love – is a Swazi tradition that is done in a certain way. It is done by girls are being courted by the male friend for some time. Mthembu (1994:157) mentions that a maiden would tell her regiment when she wanted to give her

love to the potential boyfriend. The regiment would then go together to the boy's area during the day to meet the boy and his friends. They would dance in front of them then the girl would take out '*buhlalu*' (traditional necklace) from her neck and round it around the boy she is giving love to. This was done in the eyes of everybody for the purpose of not asking out or proposing love to someone who was already taken. The girl would then swap her traditional skirts '*tidvwashi*' to signify that she was a 'no-go area' whilst the boy would spot the '*buhlalu*' (traditional necklace). Vilakati and Sibanda (1997:36) write a maiden dance song.

<i>Ngagana khashane</i>	I accepted love from afar
<i>Kuletontsab' uyakhala make</i>	In those mountain mother is grumpy
<i>Kuletontsaba</i>	In those mountains
<i>Ngagana khashane</i>	I accepted love from afar
<i>Kuletontsaba.</i>	In those mountains

Through the dance song, the tradition of the Swazi people is evident. '*Kugana*' isn't a thing that is taken lightly but it should be done a way since it shows that one is growing up. More to that, it is a start of a good relationship between two families which shall end with a number of traditional ceremonies done and customary rituals performed. This is why the '*kugana*' tradition is given the outmost respect. Again, the song reveals that the singer (girl) has given love to a faraway place to show that she is really taking a stand where she would start her own life and would not be controlled by her mother especially if she was to be around the same community.

The boy regiment has their own dance songs. Vilakati and Sibanda (1997:36) state that '*tingoma temgubho*' (war-like activity songs) are sang by man and boys who have '*butseka-ed*' (given their life to the majesties) but mainly those that haven't '*teka-ed*' (traditionally wedded). The songs are sang when the male regiments are happy whether in their homes or in their chiefdoms.

<i>Lelive lelive linjani</i>	How is the nation?
<i>Hho – labola</i>	Yoh - it's rotting
<i>Kwabavela tsine laze labola</i>	We observe it is rotting
<i>Lelive lelive linjani</i>	How is the nation?
<i>Hho – labola.</i>	Yoh – it's rotting.

The song is composed by the males and they dance to it. Their compositions come after observing something that is happening in their daily lives. Like in this case, the male group has observed the

unbecoming society that is losing its cultural rules, and through the song the boys are complaining. They decry such an act where the society is forsaking their cultural identity and is starting to do various things that are unpleasant hence the song says, '*lelive lelive liyabola*' (the nation is rotting). The above song is evidence enough in the fight to preserve and promote the culture of the Swazi people. The song shows that if people desert the Swazi culture then the society will just rot.

Mohammed et al. (2009:20) define '*lilima*' as a culture group that comes together to do a home chore or chieftaincy chore. The people are community members who just come together to help a fellow community member in doing the work he needs to get done. Cultural, '*lilima*' unifies the Swazi society. The work could be ploughing, harvesting, and constructing a kraal to name a few. Whilst doing these chores, the people sing. The songs are obviously known as the 'work songs' and Vilakati and Sibanda (1997:37) says that these songs show unity and encouragement in doing the work displaying zeal and energy is its completion. There is a psychological belief that when people sing during hard labour they won't feel the tense of the work as they shall be singing joyfully.

<i>Hlala kahle make</i>	Sit up mother
<i>Bafana bagangile</i>	The boys are naughty
<i>Bakubuk' emilenteni</i>	They look at the legs
<i>Asambeni-vu</i>	Let's s go oops.

The work song is culturally derived. The work is tense as they singers in the workers encourage each other in the last line of the song, '*Asambeni-vu*' (Let's go). But through the hardship the workers joke. Through the joke women are taught to sit up and not reveal their private parts because young boys will always look. There is a cultural lesson that encourages women in their sitting way. With the 'rotting' society the song has been used to preserve these minor things and encourage order in the way people carry themselves.

Going back to the '*lilima*' that was hinted previously, it is not only men but all the different age groups. Young people join the old people. There are also work songs that are sang during the '*lilima*' working gathering. Vilakati and Sibanda (1997:38) write:

*Etjwaleni etjwaleni etjwaleni*  
*Uyawusala wedvwana*  
*Uyawusala uyawusala*

*Uyawusala wedvwana.*

In the drinking spot (repeated three times)

You shall remain alone

You shall remain you shall remain

You shall remain alone.

There is a lesson that is learnt from the work song as the working cultural group is doing their own rounds. The song teaches that if one is spending all his time in the drinking spot he shall find himself on their own. In a way, the people may drink but they are cautioned that they need to mind how they drink. This song is sang when the people are together and the timing of the song is good as it may also be used a words of advice to the growing youth on how to handle themselves well.

In a nutshell, one may come to the conclusion that the traditional songs have the element of culture of the Swazi people in them. The songs display the lives of the Swazi people. The writers have documented them in a drive to preserve and promote their use. Listening or reading them one could conclude that they shared quite a lot of pattern and were happy about them hence their endless compositions.

Swazi oral literature in the form of '*tilandzelo*' - children rhymes and games have been used in preserving and promoting the culture of the Swazi people. Vilakati and Sibandza (1997:41) define the '*tilandzelo*' as the rhymes and poetry for older children who have just started attending school. Their objective is for the children to play and be happy. But through the rhymes and games the children are traditional taught of various things like behaving themselves, warned and given many lessons on life. There is a cultural aspect on how the '*tilandzelo*' that is preserved and promoted to the children as they grow. Dlamini and Garb (2008:10) give a game that has elements of culture taught to children at their young age.

***Yemfati Longesheya***

*Wekucala:*                *Yemfati longesheya!*

*Wesibili:*                *We! We! We!*

*Wekucala:*                *Utsi bhu bhu na?.*

*Wesibili:*                *Ngitsi bhu bhu sidvwaba.*

*Wekucala:*                *Sidvwaba yini na?*

*Wesibili:*                *Ungumfafeceli.*

*Wekucala:*                *Ubuleleni na?*

*Wesibili: Ubulele licaca.*  
*Wekucala: Waletfula kalabani?*  
*Wesibili? KaLaGojagojane.*  
*Wekucala: Gojagojane bani?*  
*Wesibili: Malam 'adle bulongo.*  
*Wekucala: Abushiyele bani?*  
*Wesibili: Abushiyele Shishane,*  
*Wekucala: Shishane akanandzaba,*  
*Indzaba inaFoloji,*  
*Yena 'atsi muhle yedvwa.*  
*Tikhumba taMbandzeni,*  
*Tigidza kaNjokweni.*  
*Titsi ngci! Ngci! Ngci!*

### **Woman Across**

First: Hey woman across!  
 Second: Yes! Yes! Yes!  
 First: What's the 'bhu' sound?  
 Second: The 'bhu' sound comes from the cow-hide dress  
 First: What is the cow-hide dress?  
 Second: A wife to Fecela.  
 First: What has she killed?  
 Second: She has killed a 'licaca'  
 First: And she presented it to who?  
 Second: To LaGojagojane.  
 First: Which Gojagojane?  
 Second: The one who gets hungry and eats dung.  
 First: And leave it for who?  
 Second: Leaves it for Shishane,  
 First: Shishane doesn't care,  
 Problem is with Foloji,  
 Who says he is the only one cute  
 Hides for Mbandzeni  
 They dance at Njokeni  
 They stamp

Looking at the above children's game one may see no order as the names of the individuals are not real names but then the message carried through the game has elements of the way the Swazi people live their lives. The game presents two people who are far from each other and are shouting. The first one is commenting on the sound made by the cow-hide dress and asks about it. The cow-hide dress is a cultural heritage that is worn by married woman. This is preserved and taught to the young one through their games. Again, the game depicts the fact that once one kills something s/he has to report that to the seniors that is why the speaker ask whom she has reported to. This is the culture of the Swazi people. There is that belief that one must not do just a thing without notifying the elders. This is because of cultural implications involved in certain thing, for example, a minor may kill an animal that is not supposed to be killed and lead his / her family to have bad omens. So, reporting helps to know what next steps or rituals to be performed.

Also, the element of cultural background is mentioned in the children's game. This is the background that has to be known by the future generations. A past king of the Swazi people is mentioned in the game. *Mbandzeni* is the old king who is an ancestor to the present and future generations. The way he lived is also mentioned. One may even claim that he is the king who came up with the idea of making this cow-hide dresses '*Tikhumba taMbandzeni*' – Mbandzeni's hides that is currently worn by the Swazi married women.

Vilakati and Sibanda (1997:41) have another children's game that has the life of the Swazi people contained in it.

***YeNaboThoko Thoko's mother***

<i>Azike</i>	Yes
<i>Awugeze libhodo</i>	Wash the pot
<i>Azike</i>	Yes
<i>Sitopheke' inyama</i>	So we can cook meat
<i>Azike</i>	Yes
<i>Ujujenjani?</i>	How do you mix?
<i>Azike</i>	Yes
<i>Liphalishi lami</i>	My porridge
<i>Azike</i>	Yes
<i>Linetigadla</i>	That has lumps
<i>Azike azike azike.</i>	Yes yes yes.



The game above has been played over a period of time in the past until recently that it has been written for conservation purposes. But playing the game one notices the mentioning of the life of the Swazi society in it. A Swazi woman is named after the child she gets. In the game that is evident, *NaboThoko* (Thoko's mother) and it is the way of respect a married woman. One must not call her by her name. This is preserved. Next, the children's game depict the Swazi food. '*Inyama*' (meat) and '*liphalishi*' (porridge) are mentioned. This is purely Swazi food. The porridge is made from the Swazi staple food (maize), and the children are taught how to cook it (porridge) '*lijuje* (mix it) so that it is lump-free. Meat is taken from the livestock that are kept in the Swazi society. In addition to that, in the Swazi culture cooking and washing of pots are womanly chores. This is revealed in the Swazi children's games, and this is instilled in the minds and hearts of the Swazi children at young age. By the current inscription of the Children's rhymes and games (oral literature), the shared patterns of the Swazi people are preserved and promoted. Their knowledge is the true identity of the people.

Another kind of oral literature that has element of culture, traditional and customs is that of oral narratives widely known as '*tinsimu*' or '*tinganekwane*.' Vilakati and Sibanda (1997:46) define oral narratives as a kind of a story that is also carried through generations by the word of mouth. They acknowledge that in the present day the narratives have been inscribed for preservation sake. In the culture of the Swazi people, there are types of oral narratives which include: Fable (*insimutilwane*), Legend (*insimumlandvo*), Myth (*insimuisusa*), and Folktale (*inganekwane /insimu*).

Through all the types of oral narratives, there are cultural messages that are passed to present and future generations. The oral narratives could be untrue stories but the lives of the Swazi people are put bare for all to see. In the past, the oral narratives were told by the narrator (old people) to the audience (younger generation) as it was (and still) believed that the old people have wisdom and are still living according to the shared patterns of long ago which are a true reflection of how the Swazi people have to live.

According to Vilakati and Sibanda (1997:48) oral narratives were told at night when the daily duties were done and all children had gathered around their grandmother for comfort and to be taught how to conduct themselves. This shows that the Swazi people had their own ways of living. This also shows that in the culture of the Swazi people different agemates had to do different

chores during the day and then later meet as a family to share stories of the past. The culture of the Swazi people is evident in the definition of oral narratives and the roles of the different members of the people in the Swazi society are hinted.

Below, the researcher will quote different the culture of the Swazi people that is preserved and promoted in the different types of oral narratives. As mentioned, oral narratives are also part of the culture of the Swazi people. They have been passed from one generation to the next. They have been passed orally until lately with the changes experienced in the present world. Inanimate objects and animals are made characters. Through some of them, the culture of the Swazi people is portrayed for keeping purposes. In the folktale, **Imbila Yeswela Umsila Ngekulayetela** by Dlamini and Garb (2008:2), there is a tradition that is evident.

*“Ngalelinye lilanga Mkhulunchanti wacabanga kutsi kungaba kuhle kutsi tonkhe tilwane emhlabeni wonkhe atemukelise imisila... Mkhulunchanti watfumela tifunyuwa takhekube tifungulute onkhe emahlatsi timemetele kwekutsi umkhosi uhlatjwe ngubebesha, minyenti imisila le eMphelave.”*

“One day the Creator thought about the beauty of making tails for all his animals... the Creator sent a word through his messengers that they should go to the bushes to announce to all the animals that he was inviting them to come over to his place and they shall have a party of tails.”

The quoted part of the oral narrative reflects the authority of the leader of the Swazi people. The king of the Swazi people may call his subjects anytime, and all of them are expected to heed to the calling. It is the culture of the Swazi people. Since the king is the owner of the land, his word should be respected by the old and young. Just like the big and small animals went for the tails, the Swazi people should do likewise when the king has sent his word. The folktale that has been passed by the word of mouth from one generation to the next by old people was serving also as a lesson to the younger generations has preserved the importance of the Swazi culture when it comes to heeding to the call of his majesty.

Dlamini and Garb (2008:8) have transcribed another folktale **Umfati Nenyoka** (Woman and a snake). In the tale, there are things mentioned that are also done by the people of the Swazi culture.

*“Esifundzeni lesitsite bekukhona umfati, lomfati abekhulelwe. Nobe kunjalo abevuka ekuseni ahambe ayohlakula etivandzeni letatikhashane kabi nelikhaya.”*

“In a certain region, there was a pregnant wife. Even though she was heavy she would wake up and go weed fields that were very far from her home.”

*“Ekuseni ngakusasa yatsatsa tagila tayo yayofuna umkayo... Yatsi laphe ifika esivandzeni yakhandza inyoka itibutsile iyinkhatsa... Yesuka yandvonsa liikhuba yaliphisela lonkhe enhloko yenyoka... Nangemambala yakhandza umfati neluswane baphilile.”*

“The following morning a man took his knobkerries and sticks and went to look for his wife... when he got to the fields he found a snake having coiled itself... he pulled a hoe and hit hard the snake... Indeed, he found his wife and the baby alive.

From the quotes above there are two aspects of the Swazi life the researcher would highlight. The Swazi people make their ends meet through farming. Whether pregnant or not, a woman should wake up and go work in the farms as it has been written in the folktale. More to that, the man in the Swazi setting has to protect his family. After the disappearance of the pregnant woman, the husband had to look for her. And this shows that a man in the Swazi society has to protect his family. The man character in the oral narrative couldn't just rest in his laurels and do nothing. He had to do something. This narrative has been written and it had been shared through the generations to instil the way in which Swazi people live.

Vilakati and Msibi (2006:105) classify *'Imilolotelo'* (lullabies) under children's traditional poetry. Mohammed et al (2009:37) define *'umlolotelo'* as a song that is sang by a girl or mother who is looking after a baby. They say that the song is sang to quiet a crying baby. They also claim that the baby would get used to the singing voice and a loving bond shall be created between the two (the baby and the child-minder). Vilakati and Sibanda (1997:39) concur with Mohammed et al (2009:37) that the song is by a girl or a mother, but they further state that a grandmother too could sing the song since in the Swazi society she has to help look after the baby if need be. Also, they add that the song is also sang when the baby is driven to sleep.

As it has been said, through *'imilolotelo'* the way of living is evident. The lullabies depict the lives of the Swazi people and some of them (lullabies) are rooted to the culture of the Swazi people. As the minder sings the lullaby the life of the Swazi people is passed from one generation to the next by the word of mouth. One may not deny the role of literature in the preservation and promotion of culture. Dlamini and Garb (2008:60) inscribe *'Koboyi'* that has cultural lines.

***Koboyi***

*YeKoboyi!*

*Unyokuyephi?*

**Hungry one**

You hungry one!

Where is your mother?

<i>YeKoboyi!</i>	You hungry one!
<i>Uyokujuma</i>	She is visiting male friends
<i>Emajaheni</i>	Warriors
<i>YeKoboyi!</i>	You hungry one!
<i>Abuye nesisu</i>	She'll return pregnant
<i>YeKoboyi!</i>	You hungry one!
<i>Atale umntfwana</i>	And give birth
<i>YeKoboyi!</i>	You hungry one!
<i>Ambeke etjeni</i>	And leave her on a stone
<i>YeKoboyi!</i>	You hungry one!
<i>Adliwe timphetfu</i>	And eaten by worms
<i>YeKoboyi!</i>	You hungry one!

The lullaby is sang by either the girl or grandmother who is complaining about the behavior of the mother who has deserted her child and is seen with other men. The lullaby is correcting such a behavior. But from it, one may point out '*kujuma*' (visiting your spouse) is a cultural practice. Dlamini and Masuku (2013:57) explain that '*kujuma*' is when the guy has been given love by the lady, he is allowed to ask his lady-fiend to visit him at his home. The visitation is known as '*kujuma*' and the lady would be expected to sleep over night. In the lullaby the singer is complaining about the woman whom seemed to have visited other men instead of baby-sitting her baby. '*Kujuma*' is Swazi. This is the culture of the Swazi people. The writers have tried to preserve the tradition through the oral literature. Another lullaby that depicts the lives of the Swazi people is taken from Vilakati and Msibi (1997:40).

<b><i>Bindza mntfwanamake</i></b>	<b>Be quiet mother's child</b>
<i>Bindza mntfwanamake</i>	Be quiet mother's child
<i>Unyok' akalimanga</i>	You mother never ploughed
<i>Walibala kulala</i>	She unreasonably slept
<i>Gcim' fahla</i>	You see
<i>Sewuyabuya</i>	She is coming back
<i>Nang' esigodzini</i>	There she appears

The lullaby depicts that Swazis live by farming. This is mentioned in the '*umlolotelo*' sang by the child-minder who is complaining that the biological mother is far and she preoccupied herself with something useless instead of focusing on other petty things. Farming is important to the Swazi

people. It is how they live and how they make ends meet. In the lullaby the writer is reminding those who know and teach those who don't know how the ancient Swazi cultural people lived. The life of the Swazi people is preserved and promoted.

Another kind of farming in the Swazi setting is depicted through another lullaby. Swazi people keep cows (domestic animals) for their products. Dlamini and Garb (2008:15) write a lullaby that has the way in which Swazi got their food.

### ***Mntfwana Wakhona***

*Ukhalelani mntfwana wakhona?*  
*Ingula ayikho mntfwana wakhona.*  
*Idliwe yini mntfwana wakhona?*  
*Idliwe yinja mntfwana wakhona?*  
*Inja yakagogo mntfwana wakhona.*  
*Inja lenjani mntfwana wakhona?*  
*Lenemlomo ubovu mntfwana wakhona.*  
*Sengilambie mntfwana wakhona.*  
*Salubindza mntfwana wakhona.*  
*Unyoko utawubuya mntfwana wakhona.*

### **You child**

Why are you crying child?  
 The milk-calabash is not there child.  
 What ate it child?  
 It was eaten by a dog child.  
 Which dog child?  
 Granny's dog child.  
 What's the colour of the dog child?  
 It has a red mouth child.  
 I'm hungry child.  
 Stop crying child.  
 Your mother shall return child.  
 You shall breast-feed till you are okay child.

The singer is talking about an '*ingula*' (milk-calabash) that is nowhere to be found. A calabash is important in the lives of the Swazi people since it is used to store milk and sour milk obtained from

the most cultural domestic animal, cow. The singer is annoyed by the crying baby (new generation). When one looks closer to the lullaby, one observes that the singer is deeply commenting about the loss of identity as the calabash represents the culture of the Swazi people. The songs says the milk has been ‘eaten’ by the dog and in actual fact a dog cannot eat nor drink milk. It is said the dog is red. There is no way a dog would be read. This shows that through the lullaby the singer representing Swazi people is complaining by the loss of the Swazi way of life which has been influenced by the Whites always referred to ‘*bantfu lababovu*’ (red people). The singer however has hope that when the motheh returns the child shall breast-feed which means the new generation shall learn about the culture and tradition of the Swazi people from the Swazi elders (who shall breast-feed them).

Again, societal values are depicted in another lullaby that is also sang by someone who is angry at the behavior of the mother and the singer shows heartlessness to the crying baby. Through the lullaby the lives of the Swazi people are put bare. Other than the moral lessons coming from lullaby there is the traditional life of the people of Swaziland. Dlamini (2008:100) writes **Uyawukhala Ukhale Udzinwe** – You’ll cry and cry until you’re tired.

<i>Uyawukhal’ ukhal’ udzinwe</i>	<b>You’ll cry and cry till you’re tired</b>
<i>Uyawukhal’ ukhake’ udzinwe,</i>	You’ll cry and cry till you’re tired,
<i>Unyoko ngob’ akalimanga,</i>	Because your mother never cultivated
<i>Watitjalel’ ematsanga,</i>	She sowned just pumkins,
<i>Wahlal’ esicelwini,</i>	She basked in the sun,
<i>Welukana nemacansi,</i>	She was just making grass mates,
<i>Echobana netintfwala,</i>	She crushed lice,
<i>Tintfwala esidvwabeni,</i>	Lice on her cow-hide dress
<i>Ephotsana nemiyeke,</i>	She was twisting her dreads,
<i>Eyigcoba nmafutsa,</i>	Rubbing oil on them,
<i>Yabats’iyamvus’ inyoni,</i>	The bird tried waking her up,
<i>Itsi: etikwemkhono,</i>	Saying:Go and work
<i>Isho ihlet’ esidvulini,</i>	Saying this seated on an anthill,
<i>Watinabela emtfuntini,</i>	She just relaxed under te shade,
<i>Watibuka esitfuntini,</i>	She looked her reflection in the shade,
<i>Etilungiselela sicholo,</i>	She fixed her traditional-basket hat,
<i>Lamuhl’ uyatiphonsa nje,</i>	Today she is wandering,

<i>Nak' indlal' ibhokile,</i>	There is starvation,
<i>Likati lilal' etiko,</i>	There is utter no food,
<i>Silala ngemanti,</i>	We only have water,
<i>Ungatihluphi ngekukhala,</i>	Don't you dare cry,
<i>Utibangela sibibitfwane,</i>	You'll have a hiccup,
<i>Utawukhal' ukhal' udzinwe.</i>	You'll cry and cry till you're tired.

From the '*umlolotelo*' above, there is quite a lot that has to do with the societal values and traditions of the Swazi people. Some of the things have been hinted before are also in this lullaby. The lullaby is quoted to show that indeed the oral literature is playing a part in the preservation and promoting of Swazi culture. One, the singer is complaining that the mother did not plough crops which is a Swazi way of living. The laziness is unSwazi, a woman is expected to cultivate her fields so that the children do not starve. Through the line, '*Unyok'ngob akalimanga*' (Because your mother never ploughed) the life of the Swazi people is put in the open.

Also, the making of grass mate '*Welukana nemacansi*' is what women do to bring a source of income to the home. The line shows that the woman forsake other doings and did something else which is also traditional. Like it has been said before, women come together to make '*umhlambiso*' (the bridal gifts) and these grass mates are made by the women of the society for various means. The lullaby point out that women in the Swazi culture live by also making grass mates.

Next, the women's traditional clothing is also mentioned in the lullaby. The '*sicholo*' and '*sidvwaba*' the traditional basket hat and cow-hide dress, respectively, are part of the daily clothing of the Swazi women. In the lullaby it is said that the woman instead o cultivated her fields she appreciated her clothing and looks. Though it was wrong of her not to plough her fields, it was good of her to appreciate the traditional clothing. And, through this lullaby, the culture of the Swazi people is preserved since the literature writers have inscribed this lullaby for future generations to find.

*"Isho itsi: etikwemkhono"* is a Swazi motto saying that means 'go and work' and its inclusion in the lullaby is another way of appreciating the language of the Swazi people. In fact, this saying '*Phezu kwemkhono*' is used by only the Swazi women regiments in encouraging each other not to sleep but to wake up and go to work. The lullaby points out the life of the Swazi women in the Swazi setting.

One listening to one singing the lullaby may also notice the beauty of the Swazi language with the use of idioms. The singer of the lullaby **Utawukhal'ukhal'udzinwe** repeats one of hunger in different sayings. '*Nak' indlal' ibhokile*' (We are troubled by starvation), '*Likati lilala etiko*' (There is utter on food) and '*Silala ngemanti*' (There is no food) are the three different sayings all meaning that there is hunger troubling the people. Through the saying the traditional lullaby is preserving the use of language in expressing oneself. Yes the idea is repeated in the song to emphasize on the message but that also shows that the language has to be preserved and promoted for future generations to find. The lullaby has been used to preserve the culture of the Swazi people as it points out to different societal values of the Swazi people. Its inscription is not only its preservation but also the preservation of the culture of the Swazi people.

'*Imilolotelo*' like any other branch or type of Swazi Oral literature has been passed from one generation to the next by the word of mouth. It is just recently that they have been transcribed. Through the '*Imilolotelo*' it is visible that the beliefs, values, norms and traditions of the Swazi people.

The culture of the Swazi people has also been passed from one generation to the next through praise poetry well known as '*tibongo netibongelelo*.' Vilakati and Sibanda (1997:43) define '*tibongo*' as traditional poems that are composed in praise of someone who is important in the Swazi community, for example; kings, queens, chiefs and other heroes. They further state that through the traditional poems the history of the family and nation is presented. One must note that also culture of the Swazi people is obvious. Vilakati and Sibanda (1997:43) present '*tibongo*' that depicts the culture of the Swazi people.

On the other hand, '*tibongelelo*' are defined as the kind of traditional poems that could be composed by anyone and usualluy they depict the feelings of the composer towards the person s/he is praising (Vilakati and Sibanda, 1997:45). They further state that usually they don't touch on the history and life of the nation but what touches the traits of the individual being praised. Again, *tibongelelo* could be composed to praise a man, woman, child, non-inanimate objects like animals, rivers, trees, fruits, cars, buses and many other things. Through the '*tibongelelo*' there are lines of culture of the Swazi people that are evident.

Below are examples of the '*tibongo*' and '*tibongelelo*' that are part of the Swazi culture, and the difference between the two are mentioned. Mohammed et.al (2009:161) writes:



***Tibongo Tenkhosi Mswati III***

*Mswati lomnyama kulabalutfuli*  
*Wena lowagudla Lusutfu wewuka nalo*  
*Watelebhel' ubheke kaLozitha*  
*Waye wayophumuul' eMponono*  
*Kwaphuma LaMatsebula*  
*Wakutsela etinyaweni ngemabele*  
*Kwabe kuhluma kwemsa waBhuza.*

*LaMatsebula wabuka eNingizimu*  
*Wabuk' eMphumalanga naseNyakatfo*  
*Watsi naba boMshweshwe ewebeSutfu*  
*Naba boZwelithini wemaZulu*  
*Nawe-ke musa waBhuza*  
*Utawuba yinkhosi yetive,*  
*Lasho lakunamatsela.*

*Wagijima Simangele*  
*Dzadze wabo Mahhova Gwebu*  
*Abang' esibhedlela kaHynd*  
*Kuyokuloba libito lakho.*

*Longati wena akati lutfo*  
*Ingan' ingadla bewuyishaya*  
*Kusuluke titsendze kubontsanga*  
*Kubo Bafana beMasundvwini*  
*Ubindz' utsi Mswati?*  
*Uyalibona live labokhokho liyavungama,*  
*Kuvungatela liqoqo eqoqweni*  
*Kuvungatela emalangenini nemahhalinyane*  
*Litawube lifile Ngwane*  
*Nalemuka nemaHhalenyane*  
*Nkhosi!*  
*Bayethe!*

***Praises for King Mswati III***

Mswati black from dust  
 You who went down Lusutfu  
 You were heading for Lozitha  
 You went to rest at Mponono  
 LaMatsebula came out  
 She poured grains at your feet  
 Bhuza's son grew.

LaMatsebula faced the South  
 She faced the East and North  
 She saw sotho's Moshoshoe  
 The Zulu's Zwelithini  
 And you Bhuza's son  
 You shall be a nations' king  
 And it stuck to you.

Simangele ran  
 A sister to Mahhovu Gwebu  
 Rushing to Hynd hospital  
 To write your name.

Unknown by the clueless  
 You used to dance 'ingadla'  
 Your peers' heels would turn  
 The Boys from Masundvwini  
 You said Mswati in silence?  
 You see the land shaking,  
 The shaking of a liqoqo  
 Shaking of royalt and nation  
 Ngwane would be dead  
 You took it from the nation  
 Nkhosi!  
 Long live!

For starters, through the praise poem of royalty, the life of the Swazi people is depicted. The Swazi people are ruled by a king and that's their culture. By reciting the poem by the poet it shows that the people do consider their majesty as their traditional leader. The mentioning of '*Lusutfu*' (River) and '*Lozitha*' (Royal Residence) is a way of preserving culture since these two places are sacred places where some cultural rituals are practiced. With the mentioning of these two places in the nation it brings the light that royalty is involved, and royalty is the life of the Swazi people.

Again, LaMatsebula is a ritual wife of the kings. All the previous kings of the Swazi people have had the wife whose surname is Matsebula for ritual purposes. '*Kutsebula*' is to weaken something (bewitching), and there is a belief that different would want to ruin the royalty so the Matsebula wife is needed in royalty to weaken whatever opposition that may want to take over the royalty. The surname (fore-fathers) is known of their strength of weakening strong '*muti*' so the Matsebula wife is needed to protect the royalty. This is learnt through the written traditional poem to preserve and promote the culture of the Swazi people.

The history of the Swazi king which is also part of the heritage of the Swazi people is hinted in the praise poem. It is said the present king's reign started when Lesotho's King Moshoeshoe "*...boMshweshwe ewebeSutfu,*" and Zulu's King Zwelithini "*...boZwelithini wemaZulu,*" were also reigning. The praise poetry mentions that line of history to teach of the Swazi heritage.

In addition to that, there is a belief that the Swazi nation was ruled by another tribe, not the Dlamini as it is presently is. This is also hinted in the praise poem, "*Nalemuka nemaHhalinyane*" which shows that the nation was grabbed from other people who were not wise enough to rule. This is the history of the Swazi people which is expected through the king's poems (Dlamini et al, 2008:155). Through the writing of the oral literature (praise poem for the king) the culture of the Swazi people is preserved for many coming generations to find.

"*Ingadla*" is a Swazi traditional dance. It is also mentioned in the praise poem to preserve and promote the kind of dance of the Swazi people. The fact that it was danced by the Swazi king it is promoted in the present generation. The praise poem also presents the character of the Swazi king as Dlamini et al (2008:155) state. "*Masundvwini*" is where the king grew up. Presently, *Masundvwini* is another place where the sacred tree '*lusekwane*' is found during the '*Incwala*' time. Its mentioning in the poem is not merely by mistake but it bring the importance of the place in the lives of the Swazi people.

Kamera (2001:107) gives other praise poems in '*tibongelelo*' which is for an animal, a cow.

<b>Jamludi</b>	<b>Jamludi</b>
<i>Jamludi lobovu</i>	Jamludi who is red
<i>Lonjenge ntolwane</i>	Who is like a 'ntolwane'
<i>Luphondvo lolunjenge nhlavu yesibhamu</i>	Horn like a gun bullet
<i>Usihlahla semdlebe</i>	You are a 'mdlebe' tree
<i>Lesingahlalwa yinyoni</i>	On which birds never rest on
<i>Yahlala khon'ibhamuka emehlo.</i>	It it rests on it, its eyes burst.
<i>Nguye Jamludi lobovu</i>	It is Jamludi the red one
<i>Losacedze tinkunzi</i>	Who has defeated other bulls
<i>Tebantfu netebelungu</i>	People's and Whites' bulls
<i>Sigacamabhande</i>	You wearing ropes
<i>Inkunzi bayayihlokolota</i>	A bull that is troubled
<i>Bafana basePhayandane.</i>	Boys from Phayindane.

From the long praise poet the researcher has used only two stanzas. In the above traditional poem the lives of the Swazi people is shown. Firstly, the fact that an animal is praised shows that in the Swazi way of living cows are very important. Swazi people take pride in their livestock that is why they have given praises to the powerful 'king' of the kraal. Then, there is a sacred tree that is mentioned in the '*tibongelelo*' which is respected in the Swazi society. '*Umdlebe*' is a tree that is believed to blind birds and when boys hunt (which is part of the Swazi culture) they are sure of catching the 'blinded' birds who have rested on it. The life of the Swazi people is preserved through the recitation of the praise poem.

Besides, there is also a line of history that is hinted in the poem. It is stated that the bull defeated other bulls, even those of the Whites. The Swazi society was colonized by the Whites. The Swazi people got their independence way back, and through the praise poem it is hinted that *Jamludi* (Black bull) has defeated bulls of the Whites, and this could also mean that the Blacks (Swazi people) were able to free themselves from the White colonizers. This is part and parcel of the history of the Swazi people that should be preserved for future generations, and be promoted to be known through the present and future generations to come.

Also, inanimate objects are praised poetically. Kamera (2001:110) says that Swazi people also have praise poetry for items such as bicycles, axes, and sour milk amongst other things that are

daily used by the Swazi people. Once one attaches with the tool or something s/he uses every day, chances are high that s/he will start praising it as if it were a friend or a human being. Kamera (2001:110) writes about sour milk, (food that is part of the Swazi people).

***YeloBhalaza!***

*Kholwane kholwane kamanyatsela*

*Uphetseni ngemlomo?*

*Ngiphets' emasi ebantfwana*

*Ngihamba ngiyawahabula*

*Ngetindlela tabonina*

*Ngitsi yeloBhalaza!*

*Wena wentelani*

*Kuba mhlophe*

*Kantsi umnandzi*

*Etandleni! Etandleni! Etandleni!*

*Vuleka Mphimbo*

*Kwehl' emasi khehle*

**Sour Milk!**

Kholwane of Manyatsela

What is your mouth carrying?

I've children's sour milk

I sip all the way

Following the mothers' paths.

I say: Hey! Lobhalaza

Why did you do that?

To be white

Yet you are nice!

In hands, in hands, in hands

Open throat

Let down sour milk, 'khehle!'

The above poem is evidence enough that the Swazi people identify themselves with inanimate objects that are part of their daily life. As it has been stated that rearing of cows is their life, sour milk is the product of cows. The provision of the milk (food) is another reason why cows are kept as domestic animals. In the poem, one gets to know that mothers have a role to play. They have to teach their children the right morals as it is written "*Ngetindlela tabonina*" meaning that women in all hey do they have to be exemplary. It is not just only to enjoy sour milk but how to conduct themselves. In addition to that, the phrase, "*Etandleni! Etandleni! Etandleni!*" is also a lesson on how 'sour milk' should be eaten. The praise poem has been inscribed to help preserve the culture of the Swazi people.

Swazi praise poetry (*tibongo netibongelelo*) has been passed from one generation to the next by the word of mouth to preserve and promote the culture of the Swazi people. Only recently that it has been written for keeps as it was realized that the Swazi people were losing their identity and their ways of life. The use of the three praise poetry that has elements of culture is proof enough that the Swazi writers have opted to writing to preserve and promote the culture of the Swazi people.

Praise names '*tinanatelo*' are part of the Swazi oral literature. '*Tinanatelo*' also define the people of Swaziland hence they are part of the culture of the people. Since they carry history of the particular surname, they have been passed from one generation to the next by the word of mouth, only recently they have been transcribed as means of preserving the culture of the Swazi people.

According to Vilakati and Sibanda (1997:42) '*sinanatelo*' (praise name) is the history of the family leader. They further state that '*tinanatelo*' are the names of the certain people (heroes) that show the broadness of a particular clan. Considering the two definitions given, one may conclude that '*tinanatelo*' predict the family line or clan and how the people commonly behave. The custom, norms, and values of the Swazi people have been preserved through writing literature.

Dlamini et al (2008:127) say another traditional aspect to take note of it that of one surname having two or more different praise names. In the culture of the Swazi people that shows relationship as the society members may have the same fore-fathers.

<b><i>Shongwe</i></b>	<b>Shongwe</b>
<i>Mtimandze</i>	Mtimandze
<i>Bhambolunye</i>	One rib
<i>Taba timbili wabuya nato khabonina</i>	If two, then maternal
<i>Mageza ngelubisi...</i>	He who bath in milk...
<b><i>Shongwe</i></b>	<b>Shongwe</b>
<i>Mabhengeta</i>	Mabhengeta
<i>Mcusi Wendlunkhulu</i>	Mcusi from the chiefdom
<i>Malinga loncama</i>	The thin Malinga
<i>Tibhodze tibhalabane</i>	Tibhodze tibhalabane
<i>Mahle emacusi nakuyoshona lilanga...</i>	Cute at sunset...

The two Shongwes are related but they have different praise names. The place of origin be could different that is why they are different. In the Swazi society one must be sure which Shongwe is addressing. It is even possible that one take offense if the wrong Shongwe is used in giving one his / her praises.

Again, completely different surnames may have the same lines of historical background, traditional practice, and customal happenings. This again shows the relationship and in the culture

of the Swazi people were not expected to marry each other. One way or the other, culture dictates that people with the same surname are related though they may have different roots.

***Magongo***

*Nkhosi*

*Magongo*

*Gatjedze*

*Gatjedze waNyandza*

*Wena wase Langeni*

*Sitsingitsingi sakaLaNyandza*

*Nyandza lehamba ivutsa emvakwaSomhlolo...*

*Nkhosi*

*Magongo.*

***Magongo***

*Nkhosi*

*Magongo*

*Gatjedze*

*Gatjedze, son of Nyandza*

*You from Langeni*

*The disturbed son of LaNyandza*

*Nyandza who was burning at Somhlolo's heels*

*Nkhosi*

*Magongo.*

The *Magongo* surname has the *Nkhosi* which shows that there are the descendants of *Dlamini*. In this praise name, the generations are mentioned as it is stated that *Gatjedze* is a son to *Nyandza*, and they originate from *Langeni*. More to it, it is stated that *Nyandza* used to accompany the then king of the Swazi people. The heritage of the family in the Swazi society is cited in the praise name and it is being carried through the generations.

***Ginindza***

*Nkhosi*

*Ginindza lompofu netinyawo takho*

*Mamba lendze yasensokonsokweni*

*Leyatsandzelelwa umkhwakhwa neNgwavuma...*

## **Ginindza**

Nkhosi

Ginindza the pale (bright) one with his feet

The tall Mamba from Nsokonsokweni

The one that rounded the umkhwakhwa tree and Ngwavuma...

The *Ginindza* praise name reveals the relationship between the three surnames (*Ginindza*, *Magongo* and *Dlamini*). All the three are the sons of Nkhosi. The complexion '*lompofu*' of the Ginindza is mentioned. Their origin '*Ngwavuma*' and '*Nsokonsokweni*' is also revealed in the surname. This serves to preserve the history of the families.

The Swazi writers have transcribed the part of this part of oral literature to help conserve it for the next generations to find and embrace this part of the Swazi culture. Only a few surname will be discussed by the researcher. In the Swazi culture the most important surname is the royalty surname, Dlamini, and the researcher will start by discussing the elements of culture in it and the heritage of the Dlamini praise name before he looks at the other few praise names. Mohammed et al (2009:90) writes:

## ***Dlamini***

*Nkhosi*

*Dlamini*

*Wena Wekunene*

*Wena weluhlanga lwakaNgwane*

*Hlubi lomuhle uMlangeni*

*Sidlubul'adledle sakaLobamba*

*Lesitsi sibapha sibe sibadlubulisa*

*Samketi sinembova kuMalangeni*

*Wena lowacedza Lubombo ngekuhleletela*

*Wena lowafihla lokuhle emfuntini*

*Wena longayidl'imvu wesaba umcondvo nema finyila*

*Nkhosi!*

## **Dlamini**

Nkhosi

Dlamini

The humble one  
 The true person of Ngwane  
 Hlubi the beautiful Mlangeni  
 The hard core from Lobamba  
 He gives while torturing them  
 Samketi from the Malangeni  
 The one who finished Lubombo Mountain dancing  
 The one who hid the good in the shade  
 The one who doesn't eat sheep because you afraid of the thin legs and mucus  
 Nkhosi!

The royalty surname is *Dlamini* and everyone in the society of the Swazi people is a *Dlamini*, praised after their king. In this praise name, the originality (*Wena lowacedza Lubombo ngekuhlehetela*) which shows that they came from Mozambique through the mountains. What the family does not eat is mentioned. *Dlaminis* do not eat a sheep and there is a cultural belief that shall they eat 'imvu' - sheep's meat (mutton) something bad could happen to them. The inscription of the praise name is also for such cultural teaching amongst other reasons.

The praise names have also been preserved in modern literature also with the intention of preserving them and letting the younger and future generations know about the ways of their fore fathers. As it has been highlighted, the praise names have each family's history in them. In the short story by Msibi (2002:120) presents a praise name.

<i>Mamba, Ntfulini</i>	Mamba, One who likes dust
<i>Mamba lendze yaseNsokonsokweni</i>	The long Nsokonsokweni Mamba
<i>KaMamba akuvalwa ngemvalo</i>	The Mamba use to logs
<i>Kuvalwa ngemakhandza emadvodza</i>	But use people's head.
<i>Luvunguvungu lolwatfwal'umlomo...</i>	The one who carries mouth...

By the mention of the surname and praise name in the short story, the writer is probably teaching the younger generation the family praise name as in the prose work there is a conversation between the speaker - *LaMamba* (mother) and her son, Mkhulisi Bhembe. Again, Msibi (2002:123) uses the *Bhembe* praise names in the short story. The history and character (personality) of the *Mamba* people is revealed in the praise names. Their anger (*Ntfulini*) is revealed in the surname, and there



are said to be tall and originate from *Nsokonsokweni*. The writer is teaching oral literature using the modern literature.

*‘Nine bo Bhembe boMavundla, siyabonga umsebenti leniwentile, natawutimatanisa nalomalukatane wenu uma asakhumula.’*

“Thank you to you Bhembes, Mavundla for the work you have done and to associate yourselves with our daughter-in-law.”

The writer has used the two praise names to make the mother-character to teach her young son-character the two praise names (maternal side and paternal side) that are associated with him. This is significance in the sense that the writer is effectively preserving and promoting this to the younger generation. It has been used successfully in the literature to serve the purpose of preservation and promotion.

Mgabhi cited in Motsa (2004:48) also uses the praise names in her short story to show that writers are using this part of oral literature in preserving and promoting the culture of the Swazi people.

*“E... khaya! Sikhulekile boMavimbela, sikhulekile bo Mkholo!”*

“Attention at home! Attention Mavimbela, the Mkholos.”

*“Singalapha Nkhosi...”*

“We are this side Nkhosi...”

The modern literature writer is using oral literature in her modern literature. The praise names for the *Mavimbela* is *Mkholo* (who is a hero in the family). As the character approaches, he announces his arrival by giving the greeting as he enters the gate. This is the culture of the Swazi people. One does not just knock but shouts greetings of the family praise name to show that he is coming in peace and is also making oneself known to the family’s ancestors that are protecting the homestead. The responder shouts back. And in extract, the old woman uses ‘*Nkhosi*’ praise name for the *Dlamini*. This is also a sign of respect. In the Swazi society, if one does not know the surname of the person he is talking to, s/he uses *Dlamini* which is the royalty surname, the land and everyone in the society belongs to the king who is a *Dlamini* by birth. The writer has preserved this part of the Swazi culture. This is evidence enough that the oral literature has been infused in modern literature to preserve the life of the Swazi people.

The penultimate type of the oral literature to be discussed is ‘idioms and proverbs.’ In siSwati language this type is known as ‘tisho netaga’ and it is part of the Swazi culture. Idioms and proverbs are part of the life of the Swazi people. According to Mohammed et al (2009:57) idioms and proverbs are figures of speech that make a speech very interesting. They are words that use wisdom and they present deep knowledge. Dlamini et al (2008:16) define idioms and proverbs as the power and technique of the word of mouth that has been passed through the generations by the fore-fathers. They further state that the power of the word of mouth, through the idioms and proverbs, was used (still used) to preserve, teach and pass the culture and other important things in the community of the Swazi people. This shows that idioms and proverbs are part of the culture of the Swazi people. The researcher will use idioms and proverbs that have cultural aspects in them to prove that they have been inscribed to preserve and promote the culture and heritage of the Swazi people. Magagula (1976) gives a number of idioms and proverbs that are influenced by the culture of the Swazi people. There is an example that presents the lives of the Swazi people in Magagula (1976:11):

*Atimane tiphelela – Ingcondvo yakhe ayikasi kahle.*

‘They were not complete’ – ‘His mind is not stable.’

When a child is born in the Swazi society, there are rituals that are performed by the family elders to protect the minor from whatever danger that could trouble the new born. Swazis need plants, ashes amongst other things to see to it that nothing harms the new birth. Each family has its own plants, ashes and trees that they use. It would be wrong to use another family’s plants on one not belonging to the family. Most importantly, the ‘*tinyamatane*’ – (wild life game) are what these are called. It is risky to perform the rituals and miss other of the substances needed. That is why Swazi believe that if one has an unstable mind the person had rituals half done. From that, the Swazi people have coined this idiom that reflects to their life and it has been written to preserve the life of the Swazi people. Magagula (1976:11) gives an example taken from the animal lives to depict the culture of the Swazi people.

*Atibekwa tibe timbili tiyabulalana – Tihlakaniphi atihlalelani.*

‘You can’t put two, they kill each other’ - ‘Clever people don’t stand each other.’

Livestock is part of the Swazi people as it has been stated before. A Swazi farmer cannot have two bulls in the same kraal? The two bulls will always fight to mate the female cows and in turn no

bull shall be able to. This literally leads to no calves in the kraal. That means no wealthy. This idiom is derived in the animal life of the Swazi people to warn other that one cannot have two clever people in one group and expect productivity. Through the written idiom, the culture of the Swazi people has been preserved and the use of language has been promoted. This is a basic truth for life that two people who claim to be clever cannot be in the same group, and it is depicted through the cultural life of the Swazi people. Another example of a cultural influenced idiom is found in Magagula (1976:13):

*Bahlangene ngetulu njengelihlindzafuku – Batentisa sengatsi bayatsandzana kantsi batitsa.*

‘They meet at the top like the lihlindzafuka (tree) – They act as if they love each other yet they hate each other’s guts’

Swazi people also observe the traditional trees how they grow. There are proverbs that reflect on the Swazi indigenous trees. Some trees have a cultural significance. The above proverb is on the life of the tree ‘*lihlindzafuku*’ which grows on its own but on the top its branches meet with another of its kind and then seem it is one tree yet there are just two separate trees. The proverb points out to two people who pretend to love and care for each other yet they are pure enemies. Young generations are taught about the life of the indigenous tree and at the same time drive to the point of the people one may find not only in the Swazi society but in life general. In way, the culture of the Swazi people is preserved and promoted. Magagula (1976:14) presents another proverb that warns about life in the Swazi society:

*“Bulongo bemuntfu abusindzi – Umuntfu lomsitile uvame kukubonga ngekukwentela lokubi.”*

‘Person’s manure can’t decorate the floor’ – ‘Usually the person you have helped does you terribly bad things.’”

Swazi people don’t only get milk, meat and hide from the cows but the cow dung is used on the earth to beautify their houses and yard. The cow dung is smeared on the ground to kill-off dust and foul odours. A house or yard cleanly smeared with is what appease the Swazi people. But the above proverb is more of a complaint to someone who has wrongly done something bad to another person who has done him lot good. The recipient of the message is reminded that a person’s dung cannot be used for the same purposes of the cow dung. It is unSwazi to be unappreciative, and through the proverb this is learnt. There is also another idiom that is taken from the preparation of the traditional ceremonies of the Swazi people (Magagula, 1976:14):

*‘Bungacitseka bugayiwe – Kungonakala konkhe kukuhle.’*

‘It could spill in its abundance’ – ‘There could be havoc in this wonderful time.’

In the Swazi society there are many functions that celebrated. During the ceremonies traditional beer is a must – preparation. It wouldn’t be a traditional ceremony without the traditional liquor. Spilling the liquor could invite trouble to the doer because he could be spoiling fun for every drinker. But in the idiom, the speaker is voicing his anger and probably his intentions that he could spoil the fun in the traditional gathering where there is abundance *‘bugayiwe’* of the liquor. The idiom then reflects on the culture of the Swazi people to address a daily happening that might push one to annoyance. Through its inscription, the ways of living of the Swazi people are preserved for generations to find. Swazi people are able to relate their state (hunger in this case) to the importance of materials used in the construction of their traditional huts, Magagula (1976:22):

*Insika seyiwile - Sengilambile.*

‘The pillar is fallen’ – ‘I’m hungry.’

‘*Insika*’ is the stronghold in the most sacred houses of the Swazi people. ‘*Insika*’ is what holds together the houses. In the ‘*Indlu kagogo*’ (grandmother’s hut) is important as it serves different purposes. A house / hut without ‘*insika*’ is weak and may fall any time. As mentioned earlier, ‘*insika*’ is important and the idiom has been used to present that element of culture. The idiom figuratively means that one is hungry and it is obvious that one one is hungry he / she may not have strength to stand still just like the ‘hut’ with a fallen pillar. Language through idioms is still used to warn people and at the same time serves as a lesson that when one wants to make use of a cow-hide s/he has to use it whilst still wte. This is a cultural lesson. (Magagula, 1976:73):

*‘Lugogo luboshwa lusemanti – Balekela ingoti litfuba lisekhona.’*

‘Hide is folded whilst wet’ – ‘Run away from danger whilst you have a chance.’

‘Hide’ (*lugogo*) is a product of the livestock kept for domestic and of the wild game that is hunted. Swazi people, as mentioned earlier, do not focus on the meat only but the hide too. The hide is used to make traditional loinskin, dresses, and apron, baby-carrier, and door mats amongst many other uses of the hide / ‘*lugogo*’. One may be able to shape the hide to whatever shape immediately after the slaughtering of the ‘animal’ as delaying may mean own won’t be able to shape it to whatever size. The life of the Swazi people is put bare for all the generations to see how this has been used earlier by their fore-fathers. The idiom goes hand in hand with the meaning as it is

explained that one has to fix something before it is too late, just like putting the ‘hide’ into great use.

Magagula (1986:1) also gives traditionally based proverbs to teach and preserve the culture of the Swazis people:

*‘Injobo ifungelwa ebandla – Intfo nayikwehlulako ubocela teluleko kulabanye.’*

‘Injobo is sawn in a gathering’ – ‘If you have difficulty in dealing with something seek for help from other people.’

A shield is part of the traditional regalia of the Swazi people. A shield is decorated by ‘*injobo*’ and men have to see to it that their shield have this item. One man cannot make his ‘*injobo*’ so he needs other men other help him make the ‘*injobo*.’ There is no way he may be able when he is on his own. In their cultural gathering, the ‘*injobo*’ is made. The idiom that way reflects on the culture of the Swazi people. Again, this idiom, in lighter terms, means that if one has a problem s/he must bring it forth for it to be solved. Culture is passed on through the saying of this idiomatic expression. Idioms are also used to present the importance of mourning in the culture of the Swazi people (Magagula, 1986:50):

*‘Udlala ngelikhuba kutiliwe – Udlala ngentfo leyingoti’.*

‘Playing with a hoe during mourning’ – ‘You playing a dangerous game.’

Again, the life of the Swazi people is evident in two ways in the idiom above. ‘*Likhuba*’ (hoe) is one of the most important tool as it is used to till the soil for the production of the Swazi food. Swazis cultivate their land using hoes. Also, ‘*kutula*’ (mourning) is observed differently by different people. During the mourning period, the Swazi people do not till the soil. During this time, usually before burial, no one is allowed to use the hoes especially in the bereaved society.

In addition to that, idioms and proverbs have been used in modern literature to preserve and promote the richness of the language of the Swazi people. Writers make their characters use the idiomatic expressions to spice their writing and to trigger the minds of the audience or readers. The researcher will use few examples from modern literature used by writers to have effect on the different themes they write on. Msibi (2002:37) uses one idiomatic expression that is used mainly when in mourning period:

*“Kimi batiste bona bafake ingubo emlonyeni.”*

“To me they said that they were not saying anything.”

“*Kufa ingubo emlonyeni*” (loosely translated *putting a blanket in your mouth*) is being quiet because you are forced by circumstances mainly death. In the culture of the Swazi people, when one is still in shock of losing a relative s/he is not expected to speak. S/he is given respect until s/he is comfortable enough to talk or explain something major. In this way, those affected by certain death are largely given the time to heal hence they say ‘*bafake ingubo emlonyeni.*’ The idiom serves as a lesson to the present generation that culture practices should be upheld for many generations to come.

Also, idioms and proverbs are also used to beautify language in poetry. Sibandze quoted in Mbhele et al (2001:24) in his poem **Kufa Ngiyakwesaba** – ‘Death Im afraid of you’ uses an idiom to show how death is so disgusting an evil to people:

*‘Inhlitiyo igaya tiboti.’*

‘The heart is plotting evil’

The above proverb is loosely translated to a heart that is winding (plotting) rot. Through the idiom, the poet is showing the effect of death in the lives of the people using the idiomatic expression and the fact that cultural death is sometimes referred to as a human being considering the power it has over people. Idioms and proverbs are also used in drama, another genre of modern literature. Dlamini (2004:50) teaches about the ways of the ancestors that are unpredictable and unbelievable through the use of an idiom:

Madoda: *Kona tindlela talabaphasi tihambe tihambe tiphicane.*

Madoda: Truly the ways of the ancestors are confusing.

The above idiom is culturally derived that when things are inexplicable it means the ancestors have a hand in it. This shows that also in drama idioms are used to preserve the culture and tradition of the Swazi people.

Lastly, language is also used in riddles to preserve and promote the culture of the Swazi people. According to Kamera (2001:221) riddles ‘*tiphicwaphicwano*’ are word games which have verbal dexterity and mental alertness as crucial factors. In other terms, riddles are referred to as wit since they play with one’s mind. Kamera (2001:221) further states that during riddling sessions, questions, statements and puzzles are posed by any individual who expects a response which is a

solution to the posed riddle. Other than keeping or passing leisure time, through riddles the culture of the Swazi people is laid bare. There are riddles that are culturally influenced and this indirectly promotes and preserves the culture of the Swazi people.

Kamera (2001:224) riddles:

Question: *Ngikuphica ngemfati wami lotsi angadla alale etikwemntfwanakhe?*  
 I riddle you with a woman who eats and then sleeps on top of her baby?  
 Answer: *Litje lekusila* ‘A grinding stone.’

The riddle is about a mother and a daughter, and the answer is culturally based. In the Swazi culture, some kinds of food are grinded, and ages ago a grinding stone was used. The answer to this quiz is the huge grinding stone that is placed on top of the small grinding stone once the user has grinded her meals. Younger generations are taught that ages ago these kinds of stones were used in preparing food. Through this inclusion in writings, the culture and heritage of the Swazi people are preserved and promoted

Question: *Ngikuphica ngetinkhomo tami letintsatfu, lebovu inhlaba lemnyama, lemnyama ihlaba lemhlophe, lemhlophe yeca sibaya.*  
 Question: I quiz you about my three cows. The red one gores the black one, the black gores the white which escapes the krall.  
 Answer: Ngumlilo (fire) libhodo (three – legged pot) and lubisi (boiling milk).

The image that is created in this riddle involves the Swazi pride, cows. The answer again also paints a picture of the past Swazi life whereby fire was directly used in cooking meals unlike today where heat from stoves is used in the preparation of food. The ‘three – legged’ pot is a pot that is still used today in traditional ceremonies and in other households. The images of the cows goring each other is possible inside one kraal and the wit is transferred to the lives of the Swazi people as these are familiar sites in the Swazi society. The use of such is promoted in the present generation and it shall be preserved for future generations through the writing.

Question: *Ngikuphica ngenkhosi yami letsetsa kudzinwe kukhafule emabutfo.*  
 I quiz you about my king who reprimands his regiments until they spit?  
 Answer: *Litulu nalidvuma bese liyana.* Thunder and rain.

The Swazi society has a king. A king is the ruler of the land, and has a right to yell at his subjects if something wrong happens. When he speaks, everyone keeps quiet. His subjects are known as 'emabutfo' (regiments) and they see to it that he is not crossed. Through the quiz, the life of the Swazi people is evident as they are ruled by a king. It is stipulated in the riddle. The answer is the thunder and rain, and people respect that like they respect their leader in the king.

Question: *Ngikuphica ngesihlahla lesihlalwa ngito tonkhe tinyoni.*

I quiz you about a tree that all birds rest on.

Answer: *Sikhulu noma inkhosi yabo bonkhe bantfu.* (Chief or king, he is for everyone).

As it has been stated earlier when certain traditional trees were discussed, the issue of having sacred trees is mentioned in a riddle. Unlike those that no bird should rest upon, the one mentioned is a friendly and harmless one. All birds are allowed to sit on it. The answer teaches the present and future generations that the chief and the king are there not for certain people but for all the masses in the Swazi culture. The citizens of the Swazi people are taught that the chief and king belong to them.

Dlamini and Garb (2008:110) use another riddle to present the way in which death is treated in the Swazi society:

Question: *Ngikuphica ngendvodza letsi nayifika ekhaya iphane bothayi netingubo letimnyama.*

I riddle you with a man when he visits home he presents people with black neck-ties and black dresses.

Answer: *Kufa* (Death).

An imagery of mourning is painted again in the above riddle. Mourning is what defines the people of the Swazi culture if they have lost one of them. The riddle says that when a man (death) visits, he gifts most people with black dresses and black ropes that are worn to indicate that the people of the family (society) are bereaved. This, therefore, teaches the generations the way death should be treated in the lives of the Swazi people. The generations, after reading the riddle, would know that once death strikes at the home, the relatives should wear black clothes and robes to show their sad moments and pay their last respect to the demise and to the culture.

Question: *Ngikuphica ngentfombi legana bonkhe bantfu.*

I quiz about a girl who gives love to all who propose.

Answer: *Kugula* (Sickness).



In the Swazi society, a girl when she is courted she is expected to give her love to one guy, not more. This riddle serves as a lesson as there is a mention of another girl who is spineless and gives her love to all proposing man. Through the picture mentally displayed, girls are discouraged to have more than one boyfriends. Sickness (girl) is also not appreciated and the comparison shows how a cheap girl is not allowed in the culture of the Swazi people. Certain Swazi values are promoted and preserved through the writing of the riddles that are part of the life of the Swazi people.

Question: *Ngikuphica ngemuntfu lokhumula tidvwaba kuvele lokumnandzi?*

I riddle you with one who undress the traditional dress and nice things are seen?

Answer: *Ngubhanana* (Banana fruit).

The Swazi traditional regalia is also mentioned in the riddles. In the riddle above, the focus is on the traditional cow-hide dress. Underneath it there are goodies. One with a dirty mind may mindfully undress a female, yet the answer is the delicious fruit, banana. Their inclusion in some text books is proof enough that they are preserved and promoted. This means that literature has been used to preserve and promote the culture of the Swazi people.

With the few riddles that have been used, different traditions have been evident. They range from the respect the king is given, the mourning expectations, the traditional regalia and so on. Literature has been used effectively in the preservation and promotion of culture of the Swazi people. Oral literature is also another wing that plays a role in conserving and encouraging the practice of the Swazi culture.

### **4.3 Conclusion**

In summary, almost all, if not all, the types of oral literature has been successfully used in keeping the culture of the Swazi people. The fact that the oral literature has been written gives the hope that the Swazi people may not just lose their culture. The writing will enhance the storage and archives of the language of the people and their patterns which they are known for world wide. Different traditions have been used in the plot(s) of the different kinds of oral literature.

## **CHAPTER 5**

### **CONCLUSIONS AND RECOMMENDATIONS**

#### **5.1 Introduction**

This study seeks to appreciate the role that is played Swazi literature in the preservation and promotion of the culture of the Swazi people. This chapter, therefore, will summarize the study, and the findings from the previous two chapters basing the conclusion on the objectives given in Chapter 1. The conclusions shall be drawn from the analyses of both modern and oral literature. Lastly, recommendations concerning the findings of this study shall be given.

#### **5.2 Findings from Literature Review**

Literature has been defined as a way of expressing one's feelings, thoughts through observing not only people but nature and things around. Culture and literature link as the people in a society are the very people that shall have inspiration and put something to paper about the happenings of their society. The society have their own ways of living so that is their literature.

Literature comes in twofold, which is modern literature and oral literature. Through both types of literature culture of the people is evident. The mentioning of culture of the people comes with the mentioning of heritage. The two go together. What could be concluded about culture is that it is the way of living of a group that comes in a certain pattern and has been inherited through the generations. Heritage is part of culture of the people as it includes historical buildings and other man-made items that fore-fathers came up with. This, in a way, should be treasured and passed through the generations.

Again, there are factors that derail and disturb the preservation and promotion of culture. Globalization has been found to be one. Different religions and education are other key factors that prevent the conservation and uplifting of culture in different societies globally. Language is the major tool in preserving culture. Language is also the major tool in promoting the culture of the people. Language is used in the writing of the literature. The thoughts and feelings are made known through the language.

### **5.3 Findings from Modern Literature**

The Swazi authors used fiction and non-fiction in their means to preserve the culture of the Swazi people. By observing the people in the society the writers are able to come up with their compositions that are culturally based. Selected Swazi prose work (short stories and novels) and drama (plays) are the fiction that the researcher uses. Most writers display the culture, traditions, rituals and values associated with death, mourning, traditional weddings, paying of dowry, traditional homes, and roles of different members in a Swazi society amongst other cultural practices.

Non-fiction (poetry) is also the other genre of modern literature that has been used in the preservation and promotion of literature. Through the selected poems, there are complains on the loss of the Swazi traditional way of leaving. Unlike in the prose work and drama where authors indirent decry and teach the cultural ways, the poets in their poems literally and figurative complain that the Swazis have loss their indigenous ways of doing things. Not only do the authrs complain, they also show the confusion and conflict that is reigning in people's lives as there is the drive to preserve and promote what has been inherited from the fore-fathers.

The Swazi Modern Literature has been used successfully by the Swazi writers to preserve and promote the culture of the people of Swaziland. Using different themes in their fiction and non-fiction the writers are able to display the beauty of the Swazi culture, and they also correct other misconceptions that are in the culture of the Swazi people.

### **5.4 Findings from Oral Literature**

Swazi literature relied heavily on oral literature before the writers were able to write their own literature. Culture was passed from one generation to the next by word of mouth. Only recently that the oral literature has been written. And this is done solely to preserve the literature of the past. Through the writing again, the culture has been preserve and promoted.

All the different types of oral literature have been used in the drive to preserve and promote the Swazi culture. The Swazi writers have realized that the Swazi people were losing and were becoming clueless on their ways of life so they saw it necessary that they transcribe what has not been there. Oral narratives, traditional dances and songs have been used. The language in idioms and proverbs have been used to preserve and promote the siSwati language of the Swazi society

which is the only language that has been inherited from their fore-fathers. Again, the riddles have used to play and tease minds using the playful language of the people of the Swazi culture.

## **5.5 Conclusions**

Conclusively, the writers have shown that through the literature which mostly it has been said it's for passing information and for leisure, it is greatly influenced by the culture of the Swazi people. Swazi writers have explored the Swazi literature that has been used in the preservation and promotion of Swazi culture. Also, it is evident that the three genres (poetry, drama and prose) have been used achieve this. Lastly, the use of oral literature in preservation and promotion of culture has been successfully used in the analysis.

## **5.6 Recommendations**

It is evident that the culture of the Swazi people is slowly losing its place in the Swazi society. It is not because people do it purposely, some people haven't been exposed to it. One must note again that the Swazi culture is very broad so it is not easy knowing all the parts of the culture of the Swazi people. To curb the two mentioned problem, the researcher recommends that the other official language (English) be used in writing the literature that shall presents the culture of the people of Swaziland. Translating the present literature to English Language wouldn't be a bad idea either. Swazi writers should also be encouraged to make use of the other official language though somehow it may lead to the 'killing' of the main language (SiSwati / Swazi). This is, however, better that the other practices would be known.

Secondly, since the culture of the Swazi people is broad, writers should be encouraged to write about the traditions and rituals that people haven't exploited. This could help in the preservation and promotion of the culture of the Swazi people. The Mother Tongue (SiSwati) should also be made the passing subject in schools. This could make people the language (which is also culture) to be taken serious. Again, in tertiary institutions, there should be cultural courses introduced and be made compulsory for all students especially in Year 1.

For further studies, one should consider looking at the role played by tourism in the preservation and promotion of the culture of the Swazi people. This could help in combining the literature and tourism and possible other factors in seeing to it that Swazi people go back to their indigenous

ways of living. Other people from the globe could also get to know about the culture of the Swazi people than to get hearsays and things that are untrue about the culture of the Swazi people.

## REFERENCES

- Ahrén, M. 2004. *Indigenous Peoples' Culture, Customs, and Traditions and Customary Law-The Saami People's Perspective*. Ariz. J. Int'l & Comp. L., 21, 63.
- Blake, J. 2000. *On defining the cultural heritage*. International and Comparative Law Quarterly, 49(01), 61-85.
- Bruns, G. L. 1991. *What is tradition?* New Literary History, 22(1), 1-21.
- Dlamini, G. D. 2008. *Bekukhona*. Manzini. Macmillan
- Dlamini, L. Z. 2004. *Kuba Njalo Nje*. Manzini. Macmillan
- Dlamini, M et al. 2008). *Umtfombo WesiSwati 4: Incwadzi Yemfundzi*. Manzini. Macmillan
- Dlamini, M and Masuku, N. 2013. *Emagugu EmaSwati*. Manzini. Imisebe
- Dlamini, P. A. *Let us stop the linguistic genocide in the home institution and education system of Swaziland*. Department of English language and literature, University of Swaziland. 19 February.
- Dlamini, P. A. 2016. *NGILISWATI NGESISWATI (I am a Swazi because of siSwati): Preserving/safe guarding the collective identity/intangible cultural heritage of the Swazi community through our mother tongue*. Department of English and Literature, University of Swaziland. 16 February.
- Dlamini, P. A. 2017. *NGILISWATI NGESISWATI... Let us invest in our language for the pedagogic returns in the education system of Swaziland*. Department of English Language and Literature, University of Swaziland. February 2017.
- Ebewo, P. 1997. *A Handbook of Literary and Critical Terms For African Students*. Maseru. NUL Publishing House.
- Eliot, T. S. 2010. *Notes towards the Definition of Culture*. Faber & Faber.
- Ezzaher, L. E. 2004. *Writing and Cultural Influence: Studies in Rhetorical History, Orientalist Discourse, and Post-Colonial Criticism (Comparative Cultures and Literatures, vol. 18)* New York: Peter Lang, 2003. Rhetorical Review, 2, 10.

- Finnegan, R. 1998. *Oral Literature in Africa*. Nairobi. Oxford University Press.
- Giddy, P. 2013. *Can African traditional culture offer something of value to global approaches in teaching philosophy and religion?* University of KwaZulu-Natal. 27 November 2013.
- Hall, S. 1980. *Cultural studies: Two paradigms*. Media, Culture & Society, 2(1), 57-72.
- Handler, R, & Linnekin, J. 1984. *Tradition, genuine or spurious*. The Journal of American Folklore, 97(385), 273-290.
- Hani, U., Azzadina, I., Sianipar, C. P. M., Setyagung, E. H., & Ishii, T. 2012. *Preserving cultural heritage through creative industry: A lesson from Saung Angklung Udjo*. Procedia Economics and Finance, 4, 193-200.
- Kamera, W.D. 2001. *Swazi Oral Literature*. Manzini. Ruswanda Publishing Bureau.
- Kikora, F. 2013. *Engaging Youth Through African Derived Dance and Culture*. New Versions of AFRICAN DANCE. 84: (7) September 2013.
- Leininger, M. M., & McFarland, M. R. 2006. *Culture care diversity & universality: A worldwide nursing theory*. Jones & Bartlett Learning.
- Lovette, L. P. 1959. *Naval customs, traditions & usage*. United States naval institute.
- Magagula, S. M. 1997. *Bungani Bebangani*. Manzini. Macmillan
- Magagula, S. M. 2005. *Lilungelo Lakho*. Manzini. Macmillan
- Magagula, S. M. Ed. 1994. *Indlela Ilukhuni*. Manzini. Macmillan
- Mgabhi, T. E. 2012. *Itawuphuma Ehlatsini*. Manzini. Macmillan
- Mgabhi, T. E. 2000. *Nalu Lubhambo Lwami*. Manzini. Macmillan
- Mkhabela, S. 2017. *Benefits of the use of mother tongue in teaching and learning*. February 2017
- Mkhabela, S. 2017. *Successes of using mother tongue instruction in Africa*. February 2017
- Mkhatshwa, T. P. 2016. *Speaking SiSwati Improves your Child's English*. Department of African Languages, University of Swaziland. February 2016
- Mkhonta, E. A. B. 1995. *Ubolibamba Lingashoni*. Manzini. Macmillan

- Mohammed, C et al. 2009. *Umtfombo WesiSiswati 1: Incwadzi Yemfundzi*. Manzini. Macmillan
- Mohammed, C et al. 2009. *Umtfombo WesiSwati 2: Incwadzi Yemfundzi*. Manzini. Macmillan
- Moran, R. T., Abramson, N. R., & Moran, S. V. 2014. *Managing cultural differences*. Routledge.
- Motsa, Z. 2004. *Khulumani Sive*. Manzini. Macmillan
- Msibi, T. Ed. 2002. *Incwadzi Lengenakheli*. Manzini. Macmillan
- Mthembu, E. T. 1996. *SiSwati Siyatfutfuka 3*: Manzini. Longman
- Mthembu, E. T and Mpofu, I. 1994. *SiSwati Siyatfutfuka 1*. Manzini. Longman
- Mthembu, E. T and Mpofu, I. 1996. *SiSwati Siyatfutfuka 2*. Manzini. Longman
- Nsibandze, S. W. 1995. *Umjingi Udliwa Yinhlitiyo*. Manzini. Macmillan
- Ntuli, D. B. Z. 2001. *Butjoki*. Pietermaritzburg. Shuter&Shooter
- Obioha, U. P. 2010. *Globalization and the future of African culture*. Department of Philosophy, Faculty of Arts, Olabisi Onabanjo University. 16 February 2010.
- OateySpencer, H. 2012. *What is Culture? A Compilation of Quotations*. GlobalPAD Coore Concepts.
- Sibanda, E. S. and Dlamini, S. R. 1997. *Umtsala 1*. Manzini. Macmillan
- Sihlongonyane, M. 2011. *Close to the sources: essays on contemporary African culture, politics and academy*. 25 February 2011.
- Simelane, S. Z. 1996. *Emagama Ekutjelwa*. Manzini. Macmillan.
- Swam, M. 2010. *Oxford Advanced Learner's Dictionary: International Students Edition*. Oxford. Oxford University Press.
- Timothy, D. J., & Nyaupane, G. P. (Eds.). 2009. *Cultural heritage and tourism in the developing world: A regional perspective: 8<sup>th</sup> Edition*. Routledge.
- Valera, E. 2016. *Preserving the Tinguian Cultural Heritage: Mother Tongue-based Multi-lingual Education as tool*. Sampurasun, 2(01), 79.



- Vecco, M. 2010. *A definition of cultural heritage: From the tangible to the intangible*. Journal of Cultural Heritage, 11(3), 321-324.
- Vilakati, T and Msibi, T Eds. 2006. *Giya Sigiye*. Manzini. Macmillan
- Vilakati, T.S and Sibanda, E.S. 1996. *Chaza Ngive*. Manzini. Macmillan
- Withnell, J. G., & Geyer, H. 1965. *The customs and traditions of the Aboriginal natives of north Western Australia* (No. 91). Libraries Board of South Australia.
- Zechenter, E. M. (1997). *In the name of culture: Cultural relativism and the abuse of the individual*. Journal of Anthropological Research, 53(3), 319-347.
- Zulu, E. S.Q, Mbhele, N. F and Mthembu, E. 2006. *Inhlava*. Manzini. Macmillan